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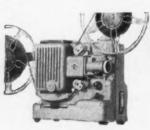
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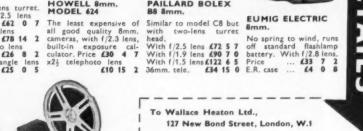


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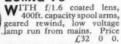
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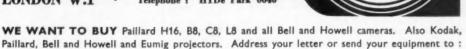
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| 8mm, Zeiss Movikon 8, f/1,9 lens | *** | *** | *** | *** | 56 16 4 | 8 16 4 | 28 10 0 |
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| 8mm, Eumig P8 projector, 100w, | | | | *** | 32 0 0 | 5 0 0 | 16 0 0 |
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| 8mm. Paillard Bolex M8R, 500w | *** | *** | *** | *** | 68 0 0 | 10 10 0 | 34 0 0 |
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| All prices include lamp. | | | | | | | |
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| 4 8 44 75 7 7 14 4 6 6 14 | *** | *** | *** | *** | 25 0 5 | 3 15 5 | 12 10 5 |
| 40 5 14 7 7 7 11 6 6 | *** | *** | | *** | 25 0 5 | 3 15 5 | 12 10 5 |
| 1in, f/1.9 T.T.H., for Sportster or Viceroy | | | | *** | 25 0 5 | 3 15 5 | 12 10 5 |
| 14in. f/1.9 T.T.H., for Sportster or Viceroy | *** | *** | *** | *** | 26 8 2 | 3 18 2 | 13 4 1 |
| 2in. f/3.5 T.T.H., for Viceroy only | | *** | | *** | 27 16 0 | 4 5 0 | 13 18 0 |
| E E (10 Di (D-III1 DO CO | | | | *** | 47 1 8 | 7 1 8 | 23 11 0 |
| 5.5mm. f/1.8 Switar, for Paillard 88 or C8 | | 400 | *** | +++ | 58 7 7 | 8 7 7 | 29 5 0 |
| 25mm. f/2.5 Yvar, for Paillard B8 or C8 | | *** | *** | *** | 32 13 3 | 5 0 0 | 16 7 0 |
| 36mm, f/2.8 Yvar, for Paillard B8 or C8 | *** | *** | *** | *** | 34 15 0 | 5 10 0 | 17 10 0 |
| 21x telephoto attachment for Bell & Howell 624 | | | *** | *** | 10 15 0 | 2 5 0 | - |
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| 8mm, Kodak mag, loading, f/1.9 | *** | | £49 | 10 | 0 | 16mm, Specto, 500w, | *** | *** | €38 | 10 | |
| 8mm, Paillard B8, 1956, f/1.9 | *** | | £72 | | | 9.5/16mm, Specto, 500w, | *** | *** | 647 | 10 | |
| 16mm. Kodak mag, loading, f/1.9 | *** | | €52 | 10 | 0 | 9.5/16mm, Paillard G916, 500w | | | £60 | | |
| 36mm, 1/2.8 Yvar, for 88/C8 | *** | | €28 | 0 | 0 | 16mm, Specto, analysing proj | *** | *** | £37 | 10 | 0 |
| 3in, f/4.5, for Kodak mag, camera | *** | | €25 | | 0 | 9.5mm. Pathe Son sound projector, 1 | 00w. | *** | £50 | 0 | 0 |
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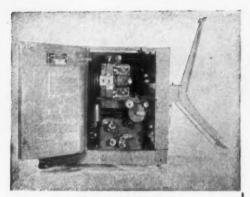
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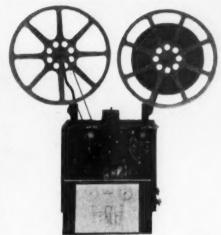
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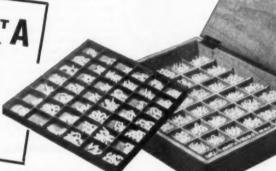
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Cine Nizo L 50ft., f/1.4 2cm., with f/2.5 5cm. Cassar, var. spds., backwind

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£42 10 Kinecam, 100ft., f/2.9 1in. Dall., var spds. ... £27 10 6 Auto Kinecam, filter, f/2.6 1in., exc £35 0 0

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Assistant Editor : TONY ROSE

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Youngest Gauge Grows Up

We close for press before the première of the 1955 Ten Best, but we would hazard a guess that 6th May, 1956 will be remembered as a significant date in the history of the amateur

film movement.

At the time of writing, all tickets for three of the five performances at the National Film Theatre have been sold. Apart from regular followers of the Ten Best, the audiences will include a new section of the public-students of the film who have come to regard the N.F.T. as a dependable source of unusual and mature screen entertainment. There will also be a liberal sprinkling of celebrities. Boulting who, with his twin brother John, produced and directed such films as Seven Days to Noon and Private's Progress, has agreed to present the trophies on the Sunday night. Guests of honour on the Monday include Anthony Asquith, Frank Cadman, producer of the recent Cine Holiday TV programmes, Dr. H. Baines of Kodak, immediate past president of the R.P.S., Mr. Spencer Reis, Managing Director of the British and Dominions Film Corporation and a representative of the B.B.C. Television Film Unit.

From a technical point of view, the most interesting aspect of the première is that 8mm. films have broken out of the confines of the drawing room and will be screened for the first time at a public cinema. We will admit that, in the preparatory stages, we had some anxious moments. As soon as it was known that three out of the ten "Oscars" had been captured by the smallest gauge, we began to explore the

best methods of presentation.

Would the interests of the 8mm. fraternity be best served by blowing up to 16mm. (a five times enlargement) or by screening straight dupes? Either course seemed hazardous enough in a theatre built primarily for show-

ing 35mm.

We decided that a practical test would give us the only just comparison. Accordingly a 16mm. "blow-up" and an 8mm. dupe were prepared (by Colour Technique) from the Kodachrome originals of A Vow to Eternity and Follow Through—both of which were

of quite good quality.

About the same time we received a report from the Johannesburg A.C.C. regarding the sensation that had been caused at one of their meetings by the screening of 8mm. on a 12ft. × 9ft. screen. They had used a new projector, the Kodascope 71A, fitted with a 1,000 watt lamp and with shutter blades modified by themselves. (A full report on this experiment will be published in A.C.W. next month.)

The 71A has yet to find its way here, but at least we could find encouragement from the results to spur us on with our less spectacular tests. The Cine and Optical Division of Rank Precision Industries volunteered to provide the 8mm. equipment and, under the rather glassy eye of the theatre's chief projectionist (who regards 16mm. as quite small enough), a Screenmaster model 606 (500 watt lamp) was laced up and fitted with a 1½ in. lens. This gave us a bright, sharp picture, 6ft. wide, but it looked painfully like a postage stamp from the back row of the circle. We also tried a 20mm. lens, which gave us a 12ft. picture (this looked quite good from the back, but definition was lacking when viewed from the front seats) and a lin. lens which gave a 9ft. picture. The largest picture, we decided, would be most acceptable to the majority of the audience.

The blow-up naturally suffered by comparison with the masked prints from 16mm. originals. Yet it was good enough to make us feel that the public should see it. Moreover, we felt that amateurs would like to judge for themselves the merits of both methods of

presentation.

As a result we have ordered 8mm. duplicates of Follow Through and There Is No War and 16mm. "blow-ups" of A Vow to Eternity. These, of course, will be used not only at the première but for general distribution.

We humbly submit that we have done our best by 8mm, and we now await with interest

the verdict of you all.

We still await your verdict, but this year's première being a very special occasion, we have sought the indulgence of our printers for a last minute comment, written as the 8 p.m. performance on Sunday, 6th May draws to its close. All tickets sold for three of the performances, did we say? All seats sold for all performances, and scores of people turned away. Gangways lined with enthusiasts sitting on the floor. Surely no other cinema in London can present such a scene as here at the National Film Theatre on a particularly hot night when one would have expected the outdoors to beckon! Disconsolate cinemagoers, unable to gain admittance, gaze at the large display panel of scenes from the films they are unable to see—and no hope of seeing them tomorrow.

But the programme runs over time. The N.F.T. staff have less than ten minutes in which to clear the theatre and open it for the next house. They solve the problem by sending everyone to the side exits, leaving the front entrance for the crowds outside. The programme itself? Better than last year—many of the audience tell us—but with fewer

highlights. Full report next month.



Holiday village on the island of Elba: the photograph that coaxed our contributor to see for himself-with a camera.

Critic's Holiday

The Diary of a Film

One of the most distinguished of the younger film critics, Derek Hill, offers himself as a target by making a holiday film

"This village was born under the sign of a very simple philosophy summed up in the following precepts: one must eat to live, and do nothing to be happy; all other problems are soluble in salt water".

Such an introduction to the Club Mediterranee's holiday village on the island of Elba proved irresistible. My holiday plans were settled by the time I had finished browsing through the leaflets in the office of Travel Counsellors, the Club's British representatives.

But the holiday would hardly seem complete without a cine camera. The agency leapt at my suggestion of a film, and showed me *The Isle of Corfu*, an expert 16mm. Kodachrome s.o.f. production made a year or two ago at another of the Club's villages (and available on free loan from Travel Counsellors, 139 Kensington High Street, W.8). Obviously they expected a high standard.

What follows is a diary of my first colour production—and my first attempt at a holiday film. Suddenly remembering stern critical judgments on others' work in the past, I feel acutely conscious of the scores of more experienced enthusiasts in this field who will welcome the inviting target which I now present. Still, I intend to record every disaster (whether due to accident or stupidity) as frankly as any success; so with my hand hovering between by heart and my holster, here goes.

9th March
A visit to Travel Counsellors to discuss details. When can I go? Any time. They'd prefer that I avoid the peak months of July and August. That's fine—so would I. Apart from probable congestion, the Mediterranean light in these months would be too brilliant. So it's June or September. I promise to check on the best-lit month.

The subject clearly demands colour. Activities which the Club offer include water ski-ing, underwater fishing, mountain climbing, a variety of sports, excursions to Rome, Pisa and Florence, and strange expeditions drifting on rafts among the islands off the Tuscany coast, living on the fish which one catches.

All this is obviously cinematic. But another of the Club's major pastimes, the school of dolce far niente, deserves equal attention. Everyone, I am assured, is so overcome by the languorous climate that the effort of rising to one's feet seems more demanding than a month of ditch-digging.

I leave the office with a pad full of notes and a sheaf of Club magazines, cheered by the parting words of Frances and Jean, the agency's leading officials. "We'd like to see something out-of-the-rut", they said. "Instead of the usual arrival-holiday-departure routine,



The back of a park seat makes a useful support during camera tests.

Water ski-ing, one of the most cinematic of sports, is a major pastime at the Club Mediterrance's holiday village in Elba. Derek Hill is determined that it shall be a major feature of his film

can't you do something that communicates the gaiety and high spirits of the Club? Did you ever see a film called Muscle Beach . . ?"

13th March

At a demonstration of a new CinemaScope process I run Walter Lassally, the brilliant young cameraman of

Thursday's Children, Bow Bells, The Pleasure Garden and Momma Don't Allow. I've just read in "Sight and Sound" that he's shot a feature in Greece for director Michael Yannis, so I ask his advice on the best months for

Mediterranean filming.
"May or September", he says immediately. "I shot a film in Corsica in June-it can be done. But July and August are right out". He adds, "Take a reflector board, about lft. x lft. 6in. You'll really need it for closeups. Don't shoot during the two hours either side of the zenith-check up the G.M.T. And don't let any of the action wander from sunshine into shadow, or vice versa".

14th March

I ring Travel Counsellors and suggest September. They sound a little dubious and point out that the Club closes before the end of the month, and that the tail-end of the season never looks quite as attractive as the beginning. "Everything's fresh and sparkling in June", says Jean. "People start disappearing in September, and all the pretty girls seem to vanish'

We settle for June without questioning which is the influencing factor. Dates are fixed-5th June to Paris; 9th June, Paris to Elba.

20th March

Some serious thinking about film and equipment. How much Kodachrome will I need? I plan a final running time of 10 to 15 minutes, which will mean shooting at least 20 minutes of film. Is it worth shooting at 24 f.p.s. in the hope of eventually adding a track? That would mean about 1,000ft. of Kodachrome, including colour tests.

In any case, can I get a camera that'll run at 24 f.p.s.? Perhaps I can adjust the speed button on my Siemens. I'll have to work this out with a stop-watch and 50ft. of developed

film.

John Daborn has offered his Ensign Kinecam (one of the advantages of membership of the Grasshopper Group), and it has a metal slide



which, slipped under the starting button when set for slow motion, gives a running speed of 24 f.p.s. And, of course, the Kinecam has the advantage of 100ft. spooling-loading.

But all the Siemens' cassettes could be loaded in one evening before going, providing I can scrounge enough of them for all that film stock. Let's see; three in the cupboard, Norman can lend me two, Ken two and Dick one. If I can adjust the speed to 24 f.p.s., I'll need another ten. (Any offers of the loan of cassettes from readers will be gratefully welcomed!)

The Siemens is lighter than the Kinecam, simpler to handle and, above all, I'm used toit. So if my colour tests turn out well, I'll stick to the Siemens—despite the recommendations of another A.C.W. diarist.

26th March

Alternately frowning and gloating over the Club magazines, a severe challenge to my plume de ma tante French, I start to sketch out ideas for a theme. All I can think of at first are trivial incidents which, though they might be amusing, need to be connected to a main thread. For instance, I like the idea of a girl in a Bikini (apparently de rigeur for all) trying to find somewhere to keep her cigarettes.

The device Lean used so effectively in Summer Madness of introducing scenic shots by letting a main character be a cine or photographic enthusiast seems perfect for this holiday film, where the Club, the background and the excursions will have to be tied "Faces before places" still seems an together. unbreakable rule, and I determine that my

main link will concern people.

The best idea at present, though it's still very thin and only half-formed, seems to be to show half-a-dozen or so holidaymakers enjoying themselves equally well but in totally different ways. I remember the deliriously funny M. Hulot's Holiday, and wonder whether it might be possible to bring to the foreground the kind of characters who so enlivened Tati's background. But here, of

course, the aim would be to show a fisherman

having as happy a time as a loafer.

So at present my script is no more than a list of characters-the sporting couple, the idler, the photographer, the fisherman, the lovers, the children, the beauty queen. Under each is listed all the ideas and possibilities that they suggest.

If I do eventually decide on this plan, one advantage will be that there will be no need for orthodox continuity in the film's construc-Time will be unimportant. characters suggest their own linking shots. idler, for example, feels uneasy at the sight of the sporting couple playing volley ball. The underwater fisherman proudly poses for the photographer with his latest catch.

All this doesn't mean that the villages and people of Elba will be forgotten. They will be shown through the holidaymakers. Thus a native craftsman might pose reluctantly for the photographer, to the amusement of his

neighbours.

Nor will the whole film be staged to fit a tight script conceived and written before I've even seen the Club and its surroundings. plan merely to develop a theme into a fairly firm outline. Linking shots and incidental jokes may be definite, but the rest will allow for improvisation, "candid camerawork" and off-the-cuff shooting—all within the limits of the original outline.

2nd April

The first 400ft. of Kodachrome arrives, and load 50ft, into a cassette and dash round to Bob Godfrey to borrow his Weston. I discover that Biographic Cartoon Films-the company which he and a couple of friends started eighteen months ago after such outstanding amateur successes as Watch the Birdie and The Big Parade—possesses a dark room complete with rewind, which I can use for future cassette loading. This will save my own rather desperate attempts at black-out, which disturb the curtains, the bedclothes and my landlady.



Derek Hill lines up for a Kodachrome test (16mm. Siemens) on fellow A.C.W. contributor, Kevin Brownlow, in Russell Square, London. What I No tripod? No, not needed for these tests, he says—but he asks you to note his stance, designed to preserve steadiness.

11th April

A glimpse of the sun, and a chance to shoot some tests at last. Kevin Brownlow drops in, and finds himself whisked into Russell Square to pose for close-ups which, he complains bitterly, are rotten compositions with no scope for rapid cutting a la Gance!

Quite true; but that's hardly what I'm aiming at. One back-lit, one side-lit, and one front-lit C.U. Then a couple to test the parallax lines 1 and 2 on the viewfinder. (I've

forgotten how reliable they are.)

I also check on the 1.5-3 metre focus setting by taking a shot of Kev walking right up to the lens. When I project this shot, I can stop the projector as he approaches and discover exactly where he goes out of focus. Gadget digression: If you've a lengthy detachable camera case strap, mark it off in inches and save yourself the necessity of setting a tapemeasure for close-ups.

Other tests include shots of varying predominating colours—a red bus, a yellow van, green lawns-and several angles on a crowd of children who might almost have been dressed as a challenge to Kodachrome. I note details of each shot, of course, for reference during

Only sixteen shots altogether; but you need lengthy shots to study tests on the screen. No exposure greater than f/4 and none less than f/8 on this very variable day. Incidentally, this first test had deliberately been shot neat, without filters or supplementary lenses.

13th April

Travel Counsellors invite me round to see an 8mm. film shot at the Club's Palinuro village. The colour seems a bit fierce, though it's a copy and is projected on to a cream wall! There's an unexpected disc accompaniment of native chanting, and I recall that it was a Club Mediterranee film of an underwater fishing expedition that I once saw accompanied by Fred Astaire singing "Putting On My Top

The weakness of tonight's film, though, is in its shapelessness and lack of concentration on people. Still, with my script outline still so uncertain and the tests due back at any moment, I'd better cap my critic's pen and

> Keeping an Eye on 16mm. Technique Evidence of the rapid growth of direct 16mm. film production for industry and television is seen in the formation of a new organisation, 16mm. Producers' Council, which will concern itself with technical matters relating to 16mm. filming and with the advancement of 16mm. status. Membership is by election and is limited to organisations primarily engaged in direct 16mm. production and auxiliary services. Among the eleven companies constituting the Council are Colour Film Services Ltd., who

quietly concentrate on my own film.

Ten Best, and Gateway Film Productions Ltd., whose managing director, Hugh Baddeley, is well known to amateurs through his close contacts with the Planet F.S. Details are obtainable from the Hon. Secretary at 22/25 Portman Close, Baker Street, London, W.I.

During the past few years there has been a noticeable trend towards the provision of three separate motors in the tape deck. The advantages are that they permit both fast rewind and fast forward for place-finding, and offer mechanical simplicity, since each reel is carried directly on the motor spindle. By feeding the take-up motor through a resistance during recording and reproducing, the reel is wound up without any friction clutch being required—the overdrive (and consequent slip) is purely electrical, and ensures that the reel winds up all the tape fed to it by the capstan.

All the mains-driven tape recorders available today work on alternating current. There is nothing for the unlucky people still on D.C. All they can do is to use one of the clockwork motor lightweight portable recorders, or a vibrator pack or converter with a car

accumulator.

Most A.C. recorders have induction motors which drive the tape at a sensibly constant speed, depending mostly on the mains frequency, but also slightly on mains voltage, which latter is not so constant as is generally supposed. Changes in tape tension, e.g., the difference between using a full and a nearly empty reel, may also slightly affect the speed.

Constancy of tape speed is a vital matter when the taped sound is to accompany a film. Obviously a true synchronising system which links the recorder with the projector is desirable, but most cinematographers run ordinary recorders and ordinary projectors with no means of linking their speeds. A tape recorder with the usual induction motor driving and capstan will not keep in step with a projector with a constant speed motor (synchronous, or governed) unless the recorder can be fed with a constant voltage.

In anticipation of the possible slight speed variation with induction motors, at least one manufacturer (Wright & Weaire) is now fitting a truly synchronous motor to the capstan

Right: Truvox tape deck, widely used by both manufacturers and home constructors. "Open" tape path, push button controls on right; film travels from r. to 1. and current models give British Standard sense of recording by using lower track—most other recorders achieve same result by running the other way and using upper track. Take 1,200ft.reels; speed change by changing capstan diameter. Below: underside of deck, showing the three motors, flywheel and push-button assembly.



Solving TAPE

Previous articles in this series appeared in our March and April issues.

drive. This keeps absolutely in step with the

mains frequency.

Absolute synchronism of sound on tape with the projector is only possible with some synchronising device linking the two. Desmond Roe and D. M. Neale have both described electro-mechanical synchronising methods in A.C.W. There are also innumerable possibilities for getting reasonable sync. with stroboscopes, the methods ranging from stroboscopes on the projector and recorder, to Tiger Tape, and to using the flickering lights of the projector beam to illuminate a stroboscope on the recorder.

The only complete tape synchronising system available commercially in this country is made for the Excel Celsonic recorder. It works by letting the recorder run at constant speed (it has to for proper sound reproduction) and keeping the projector in step with it. This it does by varying the projector speed. A flexible shaft links the projector with a differential arrangement on the recorder, having contacts which cut a resistance in and out of the projector motor circuit. The flexible shaft does not, of course, link the two mechanisms other than electrically via the differential con-

tactor box.



Below: Truvox amplifier type C—for recording and reproduction—intended primarily for the home constructor. Amplifier proper is carried on main chassis; mains transformer and rectifier mounted on separate sub-chassis orientated to minimise hum. Valve on extreme left of main chassis is magic eye volume indicator.



RECORDING **Problems**

By PHILIP JENKINS



Underside of deck of Simon SP/2 recorder, showing the three motors and heavy flywheel which ensures smooth motion of the capstan which drives tape. The complete recorder (it has a 'joystick' control) is seen right.

I can endorse the manufacturer's claims that sync. arrangement really does hold the projector in exact step with the constant speed of the recorder. One is not aware of any speed variations of the projector motor, presumably because the motor is speeding up and slowing down many times per second—just as the governor does on an electrically governed motor.

The acid test of any synchronising system is its ability to run "lip sync." film and keep it truly in synchronism. I have just seen a remarkable 100ft. reel of Kodachrome photo-graphed by Mr. Joseph Williams of Sydenham, London, on an Ensign Kinecam linked to a Celsonic recorder. I should perhaps say that the manufacturers do not make any claims for running their recorder in conjunction with a spring-driven camera, which makes this test all the more interesting.

Mr. Williams coupled the flexible shaft from the Celsonic synchroniser with the 8-frame shaft on the spring driven camera, which was set at 32 frames per second to prevent the camera governor interfering with the recorder speed. The camera was driven by its own spring motor, but speed controlled by being held in check by the constant speed of the recorder, via the flexible cable linking the two.

This is not, of course, the use for which the flexible cable was designed, but it certainly





Amplifier and loud-speaker of Simon SP/2 recorder are mounted in case below deck. Like n cho the Like most deck. Like most recorders, it uses an elliptical speaker for compactness.

worked, for the film shows absolutely perfect lip-sync, throughout the hundred feet. It was shot in five sections, because the camera motor needed rewinding after every 20ft. The stops between sections were cut out, sync. being carefully held through the cuts.

Tape has relatively little mass, and depends entirely on the driving capstan of the recorder imparting constant speed drive to it. Slippage of the tape on the capstan (causing flutter in the sound), and speed variations (causing wow), must be reduced to an insignificant level in a good recorder.

The Celsonic is also unique in possessing the biggest flywheel I have ever seen on any tape recorder: 101in. diameter, and 11in. thick. This is a massive thing, but presumably essential to give the high degree of speed stability the designers required. The capstan speed is 120 r.p.m.-rather lower than most recorders, but facilitating synchronisation with a one-to-one speed ratio with the 8-frame sprocket of a projector at 16 frames per second. For other size sprockets or other projector speeds, simple gearing is added to the top of the synchronising device.

Most tape recorders today use a simple "drop-in-the-slot" type loading, but the

Wyndsor recorder incorporates Lane Mk. 6 deck linked to Wyndsor amplifier. Loudspeaker is housed in lid, which can be detached and placed away from the recorder.

Celsonic retains the "thread-around-rollersand-magnetic-heads" design. The main
advantage of the latter is that it allows the
tape to have a large angle of wrap (about
180") around the capstan. This gives the tape
a chance to get a good grip on the capstan.
Additionally, perfect grip and complete
absence of slippage of the tape on the capstan
are assured by having both the capstan and
the pressure roller faced with rubber—a design
which I have found in another sphere essential
for avoiding slippage. Of course, slippage
simply must not take place in a synchronised
recorder of this type, otherwise sync. would
be lost.

The Celsonic is also notable for having the largest tape capacity of any model currently available for amateur use. Standard 3,280ft. spools can be used; these will take 4,290ft. of the thin long playing tape, giving a running time at 7½in. per second of over 2 hours at

one loading!

Stripe

Yet for all the advantages of the separate tape as a recording medium, one does not have to be much of a prophet to see that sound stripe—a magnetic coating down the edge of the film—is the logical means of recording a synchronised commentary. But sound stripe has hardly arrived, so far as the amateur cinematographer is concerned. The special sound stripe recorder-projectors are quite expensive, and are mainly used by industrial concerns.

However, sound stripe is making progress, the manufacturers having got together and agreed that the magnetic track should be placed similarly to the optical track—26 frames ahead of the picture for 16mm. At least two manufacturers are offering magnetic recorder adaptors to record on striped film from a

normal projector.

Pathescope's Aurator, which fits a 9.5mm. Gem projector, is a simple pull-through sound head with magnetic heads and recording amplifier. The Peterson is the first model to appear for 8mm. The projector is stood on top of the recorder case, and the film fed from the lower sprocket down to the magnetic recorder, finally winding up on a reel on the recorder. Here, of course, the magnetic head is more than the standard distance from the picture.

Projector and Recorder

In the Peterson system again the recorder runs at constant speed, the projector being kept in step with it by a roller in the loop of film between the projector and recorder. This roller is on a swinging arm which controls the resistance in the projector motor circuit. When too much film is fed from the projector, it alters the position of the roller arm, and this slows up the projector until the correct relative speeds are maintained.

The Peterson system uses striped film, but a similar system linking a projector with an



ordinary tape recorder was described in the Nov. 1955 issue of A.C.W. With this, the projector motor speed was varied to keep it in

step with the recorder.

The true sound stripe 16mm. projectors such as the G.B.-Bell & Howell, Ampro, Victor-Ekco, and Paillard are all in the highest quality class. They give the best sound quality on full-stripe track (0.100 inch wide)—the same width as a track on twin track tape and covering the entire width generally occupied by the 16mm. optical track on single perforated film. Where there is already a photographic track on the film, a half-width stripe can generally be put over it and a magnetic track recorded on that, giving a choice of the original photographic track or the magnetic track. This may be useful when different languages have to be recorded but does not seem very important to the amateur cinematographer.

Double Perforation Film

Double perforated 16mm. film can have only a thin stripe applied to the area outside the perforations. This stripe is only 0.030 inches (approx. 1/32in.) wide, so gives less than a third of the output of the full 0.100 inch wide stripe. Hence the volume control must be turned up much higher on the thin edge stripe, and this brings up the level of background noise as well. The result from the edge stripe on double perforation film is by no means as satisfactory as from a full width stripe coated down the unperforated side of single perforation film. The only possible difficulty here is that a reversal 16mm. dupe will have to be striped on the emulsion side.

The firms offering striping are not yet completely happy about the adhesion of the stripe to emulsion, but in practice the user does not seem at all troubled. I6mm. striped film is provided with a balancing stripe on the opposite edge of the film; without it the film would roll up unevenly due to the extra thickness of the stripe on one edge only.

8mm. sound stripe is also a thin width (0.030 inch) coating, and suffers from the additional disadvantage that its linear speed is much less than 16mm.—3.6in. per second at 24 frames per second, on 8mm. or only 2.7in. per second at the usual "compromise speed" of 18 f.p.s. 8mm. sound stripe quality obviously can never be as good as 16mm stripe, but it is good enough to encourage several manufacturers to make 8mm. sound stripe projectors. Machines have been available in America for some time, and recently Siemens in Germany have announced a new 8mm. stripe projector.

Problem of the Constant Speed Projector

The most common need is to synchronise a variable speed silent projector with the constant speed of a tape recorder. Fortunately, most recorders are made to run at a constant speed — or virtually so — and this suits the owner of a silent projector very well. But users of sound film projectors are in most cases faced with a rather different situation: they cannot vary the projector speed (at least, not without modification of the machine, if at all) to keep it in step with the recorder. So in their case it is necessary to vary the speed of the recorder to keep it in step with the projector.

Constant speed tape recorders fitted with the usual induction motors can, in fact, have their speed varied over a narrow range, by altering the voltage of the mains fed to the capstan motor. One user of a Truvox deck reports that a suitable degree of control is obtained by feeding the deck through a Variac variable transformer. Another user of the same deck has removed the existing series resistance in the capstan motor circuit, and replaced it with

a toroidal variable resistance of higher ohmic value and of suitable power rating. Of course, any quick changes in tape speed will be audible as wow, but this can generally be avoided by careful manipulation.

One of the few truly variable speed tape drive mechanisms is the Reflectograph, available in complete recorders or as separate decks. These all have a variable speed capstan, obtained by a special frictional drive from a constant speed motor. The tape speed is indicated on a dial, and can be adjusted by a handwheel on the recorder.

Monitoring the Recording

The arrangement used in popular priced recorders is that the tape first passes over the erase head—which removes any previous recording from the tape—then on to the combined record/playback head. As already mentioned, some of the more professional recorders have separate magnetic heads for recording and playback, together with separate amplifiers for each. The actual recording can thus be monitored off the tape while the recording is taking place.

Of the several very nice three head recorders now available, one deserves special mention for a unique feature which seems to point the way of progress. The Reflectograph Model RC Series 100 has a transistor playback amplifier. Transistors are tiny electronic devices consisting of specially treated mineral germanium; they can be made to amplify signals—so replacing valves—and they have the advantages of small size, light weight, and of requiring almost negligible battery power supplies.

They are not, at this stage of their development, very suitable for providing power outputs for loudspeakers, but they do serve well as pre-amplifiers, and give an output suitable for feeding monitor headphones, or for feeding into a conventional gramophone amplifier. An advantage of a transistor amplifier is that, as it is fed from batteries, it is less likely to be subject to hum pick-up than a conventional A.C. mains-driven high gain amplifier.

Superimposition

One of the most interesting facilities of magnetic recording for the amateur cinematographer is the possibility of superimposition of one sound over another which has already been recorded. With a recorder suitably arranged, it is possible to record a musical (Continued on page 177)



"The simple tape sync. dev'ce by Desmond Roe, described in the Xmas issue of A.C.W., was just what I had been looking for", says F. W. Taylor, A.M.I.C.E., A.M.I.Struct.E. The photographs show how he made it (the top of the box is made of Perspex, so that the equipment is clearly seen underneath). "The sync. proved so good", he adds, "that I was able to persuade my wife to record a commentary to my Bmm. Continental holiday film." He was asked to give a public show of It—a show so successful that there was standing room only at the first performance, and two further performances had to be arranged, each to an audience of about 150. "I am indeed grateful to A.C.W.", Mr. Taylor concludes, "for publishing details of a system which has brought synchronisation to Bmm. films so effectively and so economically."



Johannesburg A.C.C. have produced complete units of strobe, pulley and bracket, made to the Australian "Standard Strobe" specification. Photograph (left) shows it in use during our test. Photograph below shows strobe wheel and mounting bracket now commercially available from Richard Harrison.

Strobes in the News

One of the most convenient ways of synchronising a variable speed projector with an ordinary tape recorder makes use of a stroboscopic disc on a free running pulley driven by the tape itself. This strobe is viewed under the spill light reflected from the projector beam, and the projector speed control is manually varied to make the spokes of the strobe appear to "stand still".

As we reported some months ago, the Federation of Australian Cine Societies has recommended the adoption of this system of tape sync, to enable films and tapes to be freely interchanged among clubs with an assurance of projection in good synchronisation. Interest in this simple synchronising system has been widespread, both in Britain

and abroad.

The basis of it is, in effect, the use of a special tape-driven strobe pulley for metering the tape speed, and matching the projector speed to this. Light for viewing the strobe is provided by any convenient means of reflection from the projector beam, which is "chopped" by the shutter three times per frame in practically all modern projectors. At the normal projector speed of 16 frames per second, this gives a flicker frequency of 48 per second. The number of spokes in the stroboscope are calculated so that they appear to stand still when the projector is running at the correct speed to give proper sync.

Alternative Diameters

The Australian recommendations gave two alternative pulley diameters for 16 frames per second work, and the corresponding stroboscope data. (Other pulley diameters or different numbers of spokes must be used for

other projection speeds.)

One of the recommendations was to use a pulley which would revolve once per second, so has a circumference of 7½ inches. The working diameter is 2.388 inches, and it is suggested that the pulley should have flanges to guide the tape on to the working diameter. The stroboscope disc stuck on the pulley must have 48 spokes for 16 frames-per-second use with a 3-bladed shutter on the projector, or

72 spokes for 24 frames-per-second film.

The tape pulley is mounted on a vertical spindle fixed in a bracket attached to the side of the tape recorder, so that the tape from the driving capstan can be led around the roller, and thence to the take-up spool. The layout must be arranged so that the angle of wrap is as large as possible. The roller must, of course, revolve perfectly freely, to avoid slippage of the tape on the surface of the pulley.

From Johannesburg

From the Amateur Cine Club in Johannesburg, South Africa, comes news of wholehearted support for the "Australian Standard Strobe". Sidney J. Porter (President) and Mrs. M. Weavind (Secretary) write to say that their Club has undertaken the manufacture and supply (in South Africa) of complete units of strobe, pulley, and bracket, at cost, to encourage the adoption of the system in their country. The unit they have sent us for inspection is accurately made and well finished, with a particularly clear 48 spoke strobe on one side of the pulley for 7½ inches per second tape speed, while on the other side is a 96 spoke strobe for use with 3½ in. per sec. tapes.

The metering pulley must naturally be made of a material which can be turned accurately, will grip the tape as well as possible, and will not materially change size with changes in room temperature. Materials suggested to meet this specification are ebonite and the resinbonded plastic materials such as Bakelite and Paxolin. (Continued on page 175)



"I Now Do Plainly See . .

Gerald R. S. Mee, F.P.S., F.S.M.C., puts the Which Is the Best Screen? problem in the right perspective.

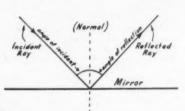
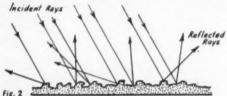


Fig. 1.

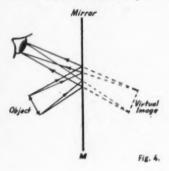
Home showmen constantly discuss the merits of the various screen materials-and frequently come to the wrong conclusion! In order to the differences between commonly used screen surfaces, one must know something about the behaviour of light. The first law of reflection states: the angle of incidence is equal to the angle of reflection (Fig. 1). Putting this law into practice (Fig. la), we see that if we used a plane flat mirror as our screen, practically all the incident light

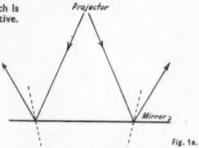


from the projector would be reflected in a coneshaped area, but instead of seeing an image of the film, we should see a complete reflection

of the projector light source.

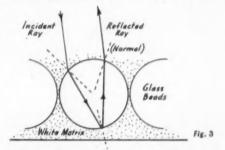
If we now go a step further and use a flat, polished material sprayed with aluminium paint, we have a surface which not only reflects most of the incident light along one path-as the mirror does-but also behaves slightly irregularly and scatters some of the light in all directions. So we get a bright picture over a fairly wide field, with a tendency to "dazzle"





spots which may reflect some of the projector lamp.

Coming now to the matt white surface, we see (Fig. 2)-the law of reflection again-that light falling on various microscopic areas of the screen will be reflected in a multitude of directions according to the angle at which the



incident rays strike the minute irregular particles of paint. The reflection field of this surface is practically 180°.

In considering the glass beaded surface, we must bear in mind a law of refraction which states: when a ray of light passes from one medium (air) to a more optically dense medium (glass), the ray is refracted (bent) towards the normal (an imaginary line of 90° to the surface). So when a ray of light strikes a glass bead embedded in a white screen (Fig 3), it is first refracted in the glass, them reflected from the back of the bead and finally refracted as it leaves the bead in a similar direction to that from which it came. (This phenomenon is familiar to the motorist, for "cat's eyes" in the road reflect back the light from the headlamps almost along the same path.) Some but not much of the light is reflected from the surface of the beads and scattered in all directions.

The novice may perhaps be rather puzzled as to why light reflected from silver and bead surfaces gives an image, whereas light reflected from a mirror does not. Well, when a ray of light falls on any surface, one or more of the following things can happen to it: (a) on a matt black surface it will be completely absorbed and be invisible; (b) on a mirror it will be reflected in one direction and therefore be invisible on the mirror surface, but can be caught in the path of reflection; (c) on a matt white surface little will be absorbed and most of it will be reflected (scattered) in all direc-

tions. (Fig. 2)

If a film is projected and focused at a given distance, an image can only be seen by placing a light coloured matt surface at this spot to scatter the light and render it visible. If, instead, a mirror is placed at this point focus, no image will be seen on the mirror surface because it has been reflected away, the direction in which it goes depending on the angle of incidence of the projector light beam. A mirror does, however, have the power of producing virtual images, and a virtual image of the projector light source will appear in

"space" behind the mirror (Fig. 4).

It is this virtual image that causes the silver screen "dazzle" spots already mentioned, for this type of surface, unless quite rough, tends to act as a mirror and give the unwanted bright virtual image of the projector lamp as well as the true film image which is focused on it.

Applying in a practical way the laws of light outlined above, we arrive at the following conclusions: (1) For a long narrow room choose a BEADED SCREEN. It will give a very bright picture to the majority of the audience provided that their viewing angle is no more than 20°-25°. (2) If the room is wide and people have to sit well to the sides, choose a MATT WHITE SCREEN. It will give a picture of fairly consistent brilliance over a wide area. (3) A SILVER SCREEN is also suitable for a wide room but may show "dazzle" spots.

Tripod Troubles

By BRIAN GIBSON

A tripod is not just a means of keeping the camera steady. It is also a device for holding it at any desired position or height. Use it that way and you will get proper value for the money you spent on it.

Most tripods are about 3ft, high when closed, and extend to about 5ft. When it is in the low position, the cameraman has to kneel down to see through the viewfinder. In its extended position he has only to bend his head slightly, so he can be nice and comfortable. And that's why ninety-nine out of a hundred films are taken from around eye level.

There is also a convention that most of the action must take place about 10ft. from, and at right angles to, the camera. This makes for ease in shooting-and deadly-dull films.

The camera is not just a recording instrument: it is the eye through which the audience will see your story. It must therefore be not an impartial spectator but an active participant in the unfolding of the tale. Shooting from a high angle makes the action look impersonal and distant; at the same height as the action it becomes rather more interesting; and a low angle emphasises and sometimes dramatises it.

For a film I helped to make some time ago, we shot most of the early sequences from a high angle because we were showing two strangers meeting casually, neither of them particularly interested in the other. Then, as friendship ripened, the camera was dropped down so that it was nearly always level with the players' faces, whether they were standing up or-as the friendship ripened still further! lying in the grass.

Then someone was accidentally killed, and throughout most of the dramatic second half of the film the cameraman was lying on his stomach and complaining about how damp the ground was. It was certainly not a great film, but most people who saw it commented on the photography. And yet this in itself was not outstanding-but it was appropriate to the action it

portrayed, and that is why it was effective.

Some people never seem to learn to pan and tilt a camera smoothly. It's not all that difficult, yet how often have you seen an otherwise perfectly good shot ruined by the camera being moved in a series of jerks? we charitably assume that the cause is not faulty handling by the camera operator, the most probable explanation is incorrect tension on the tripod head. This can usually be adjusted quite easily, and an occasional drop of oil between the friction surfaces also works wonders. A tripod is usually dumped away in a cupboard when not in use, but it deserves a little maintenance work just as much as any other piece of equipment.

Another possible cause of a tripod head sticking is lack of weight on top, particularly in the case of the heavier models, for some modern cameras with cast alloy cases are extremely light. A layer of lead inserted between the camera and head has been known to improve smoothness to a remarkable extent.

But if you cannot achieve smooth camera movement by applying either of these two remedies, try extending the pan handle so that you get a better leverage on the head. In my view a pan handle should be at least 12 inches long. The silly little stubs with which some tripods are fitted are of little use.

UNICA GOES TO ZURICH

Amateur cine enthusiasts attending this year's UNICA
Congress (at Zurich, 16-22 Sept.) will be able to arrange
their budget to suit themselves. The fee—to be announced
—will cover the cost of the official activities but not
accommodation or meals (except for the two official
dinners and meals on the two excursions). The programme will include sight-seeing in Zurich, followed by a reception by the Mayor, and the excursions which each take a whole day. On the first trip delegates will be taken to Lucerne, day. On the first trip delegates will be taken to Lucerne, Interlaken and Berne (reception by Government officials at Berne), and the second—through the eastern part of Switzerland—will include a call on the Pestalozzi Children's Village at Trogen, where live war orphans from many lands. And, of course, there will be the real business of the Congress: two whole day sessions devoted to the screening of the films submitted by fifteen or so countries for the UNICA competition. Arrangements for visiting Zurich for the festival can be made through the BACCC, 164 Shaftesbury Avenue, London, W.C.2.

EIGHT Fades—WHICH to Use?

By SOUND TRACK

When the script, or your inclination, says "Fade-in" or "Fade-out", what does the cameraman do? He tends merely to slide his fading-glass, or to close down his lens aperture, or even to diminish his shutter-opening, depending on his choice of method and his camera. Or he may say that the job can best be done later, after processing, with a fade solution.

What he should do is bear in mind that there are eight separate classes of fade. Here, for the record, are these classes, with a few notes thereon. I need hardly add that your opinion is as good as mine as to which class to use, and in any case the audience can be disconcertingly unpredictable in giving praise and blame. Yet it is a dismal cameraman who sticks to one measly type of fade when there are eight assortments, with many varieties of each, for the taking:

(1) Normal fades. Quick or slow, to suit

the tempo of the sequence.

(2) Iris fades. Done with a separate iris mounted in front of the camera lens, set centrally or otherwise as desired, according to the action in the frame. In the old days these iris fades often lingered, to accent some character or action—a useful device worth reviving.

(3) Wipe fades. A small piece of matt black card with a plain or serrated edge is the only equipment needed. It can be passed in front of the lens at a speed to suit the tempo, and in a direction to suit the action, though in practice it is important to be consistent as regards direction, or the result may be messy and look too casual. Moreover, the card can be passed close to the lens, touching the lens hood, or a little further away, in which case you get a sharper edge to the wipe effect.

It surprises me how very few amateurs use this simple, convenient and elegant method of scene transition. It is used to particularly pleasing effect when you wipe-off a shot left-to-right and then wipe-on the next left-to-right; if the joint is made as soon as the whole frame is covered, a very smooth near-mix effect results. By using a blackened card with a long vee-notch, you can obtain a curtain-wipe by sliding this card vertically in front of the lens.

They've faded out of the prize lists but not out of the headlines; Ace Movies, who are quite consent to take years over a film, still make news by virtue of early successes which have now become almost legendary. Rumour whispers that their first colour film, Sakura, is now in its final stages. In the scene shown here, the eloping couple meet Kwanon, Goddess of Mercy, who has assumed the guise of a blind beggar.

(4) Gauze fades. The equipment for these is like a fading-glass, but the progressive darkening is obtained by increasing numbers of layers of curtain net material stuck over a long slot in a piece of card about two inches wide by seven long. It is good for fading dream and "thought" scenes.

(5) Filter fades. Rare use of a graduated

(5) Filter fades. Rare use of a graduated yellow filter which, in combination with stopping-down the lens, gives a most effective lingering fade on scenes of ripening corn under azure skies, on black-and-white film only. The fading-glass, used in normal fades, is strictly

speaking a graduated filter.

(6) Compound fades. As hinted above, these fading methods can be combined. For instance, you can wipe-out the last part of an iris fade; or, to reduce the starkness of a plain wipe-out, you can fade out to the extent of, say, two stops before the wipe. This can look good in monochrome but is less effective in colour.

(7) Trick fades. What can't the cameraman do here! One gag is to cover up the picture bit by bit, as in Billy Wilder's production of The Seven Year Itch. This is only easy where there is little or no action in the scene: you shoot through glass and, after every two or three frames, stop the camera and stick another



bit of black on to the glass. Or the film bursts into flame and disintegrates into darkness: for this you burn a still in the titler. Or, in interiors, you switch the lights off one by one. Or you hold a well shaded plate near the lens and pour sand on it till the lens, protected by a glass sheet, is obscured. No limit!

(8) Natural fades. There are two kinds: those done by subject, and those done by camera. In the first, the subject gradually or abruptly covers the camera lens till blackness results; for example, a dark curtain is drawn across the field of view. Or the camera might take the place of your eye in a cinema and then a large hat blanks out everything; or a cloaked figure might swing his cloak up against the lens, cutting off the audience from some horror and leaving them pop-eyed with expectancy. In the second class of natural fade, it is the camera that encounters a field of blackness, perhaps at the end of a pan, or at the end of a tracking shot.

You can test your grasp of the significance of these fading methods by considering how some might be applied. For example, it will be generally agreed that a wipe has less of an air of finality about it than a normal fade. I cannot recall ever having seen a film end with a wipe-out; now almost all endings are fades, though up to 1930 the final iris fade was very

common.

Classic Examples

You may be a bit doubtful about natural fades, but I can think of a few classic examples (and I used the method myself in the last shot of a film called Nemesis, when the camera was lowered into the darkness of grasses in a church-

yard).

In Queen of Spades, a door slowly opened to reveal pitch blackness, and the sound track carried a horrible scream. Fritz Lang's film The Spy ended with curtain-fall on a stage show. The attraction of the device is that it is entirely cinematic and, being part of the action, prevents the approaching END title from being anticipated by the audience, who might otherwise miss the impact of the film's last moments.

The expert user of fades adds style and elegance to his films, however simple their

subjects.

Projector as Viewer

It has often been pointed out in the pages of A.C.W. that a projector or a movie viewer can be made without intermittent or shutter or prisms by using a stroboscopic lamp. The principle is simplicity itself: as the film is pulled or driven past the gate of the viewer or projector, it engages and turns a sprocket, which is coupled, through commutator and power pack, to a stroboscopic lamp which emits one flash per frame. Result: animation, but flicker, too, since there is only one obscuration per frame; this does not matter in a viewer but

makes the application to projection useless except with some device for restoring the flicker frequency to at least 48 per second.

Now at last I have seen an excellent practical description of a viewer built in this way. It appears in January issue of the magazine, Instrument Practice. The only moving part is the sprocket with commutator mounted on its shaft, and the power pack is simplicity itself to anyone accustomed to radio circuits.

Two Useful Tricks

Newcomers to our hobby may care to know two useful tricks for using projectors as viewers: the first is to remove lamp and, if possible, lamphouse cover (depending on projector) and, with a diffused general light source either behind the lamphouse or directed into it with a bit of mirror, view the film by looking into the projection lens. Second method is to mount a motor car headlamp with holder in the base of a burnt-out projection lamp and feed this with the necessary 6 or 12 volts from battery or transformer: this will project an ideal viewing picture of post card size.

Slight snag of the first method is that you see an inverted picture but, of course, its great advantage is that it can be used away from the power line and without batteries, so long as you are able to hand-turn your machine. Thus it enables you to check rushes when at a

remote location.

Posting for Processing

The new postal rates affect the posting of film for processing. An 8mm. reel weighs just under 3 oz., so even with lavish paper-andstring wrapping it remains under 4 oz. and therefore costs 4d. to send. But two 8mm. reels, which weigh just under 6 oz. and hence cost 5½d. to send, are perilously near the 6 oz. limit, and if you use more than about ½ oz. of paper on them, you may just exceed 6 oz. and so have to pay 7d. where at the old rates it would have been 5d.

A 50ft. reel of 16mm. weighs 4½ oz. and so costs 5½d. to send, whether wrapped or not. Two 50ft. 16mm. reels cost 8½d.; again the wrapping has no effect, since the films weigh 8½ oz., and the weight limit for 8½d. is 10 oz.

I mention these sordid matters because I advise posting on the Sunday, films shot over a week-end, since you usually get them back a day or two earlier than is the case with Monday posting. Hence it is worth while carrying around a piece of brown paper, string or sticky paper, and adequate stamps, so that the job can be done when post offices are closed.

First club to present the A.C.W. Ten Best Films of 1955 after the London premiere is the E.K. Cole C.C. They will be screened in the Ekco works at Malmesbury, Wilts., on 12th June. Details of tickets, times, etc., can be obtained from the club, address as above. Full particulars of later bookings—as usual, a very full rota—will be published in A.C.W. in due course.



Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2.

exchanged here

DRAT THE DROSS!

Sir,—I wonder if D. E. Noble has benefited from your footnote to his letter "Drat The Dross!" (April). Could it be that his projector scores the film through worn gaterunners or a masking plate (as in one old machine) which could protrude far enough out of alignment to collect dirt from the film?

One hopes he will not take umbrage if it is suggested to him that the agony apparently suffered by his audience of children, while waiting for the gate to be cleaned after each 300ft. film, is negligible compared with that suffered by the owners of the films. "Precious time" is never lost in cleaning the gate.

Perhaps Mr. Noble could modify his projector to take 900ft., though the films must still be cleaned as suggested in your note. He may be interested to learn of the successful modification I made some years ago to my Home Movie, which still runs 900ft. without any foreign matter appearing on the screen to distract even the most critical audience. I also modified my G.B.-Bell & Howell 601, extending the spool-arms and enlarging the 1,600ft. spools to accommodate over 6,000ft. That was five years ago, and I have yet to be caught with so much as a hair in the gate at the end of a show. One reason is that all films are first thoroughly examined and cleaned.

Golden Rule

Years ago I was given three golden rules for handling motion picture film and equipment: 1. Scrupulous cleanliness. 2. Scrupulous cleanliness. 3. Scrupulous cleanliness. So you can appreciate how I felt when a schoolmaster (who asked if he could borrow a 1,600ft. spool) told me that he had screened the first 1,600ft. of a programme without one. He had allowed the whole lot to spill on to the floor! The empty first spool gave him his take-up, the first 1,600 feet remaining on the concrete floor till the following reels were rewound after the performance! No! he hadn't bothered to clean the film. "The floor isn't that dirty", he said.

If Mr. Noble visits the London Casino to see Cinerama Holiday he can witness twice at every performance the result of three projectors each running 8,000 feet of 35mm. film in one go without any accumulation of dross becoming visible on the 75ft. × 26ft. screen. Regarding his speculation on a film base that will not wear out, I understand that for This is Cinerama three copies were used for the 1,360 public performances, so that each ran over 450

times. A few years ago one copy of Marie Walemska (Greta Garbo) ran for over 500 performances in the West End, and was still in excellent condition.

If Mr. Noble is having trouble with his own films, perhaps he could have them waxed or otherwise treated to ensure longer life. Cruelty to children is an offence the N.S.P.C.C. can deal with, but what organisation is there to deal with ill-treatment of film?

SALISBURY.

Derek C. Davidson.

IT STARTED WITH 35mm.

Sir,—I am taking advantage of your recent invitation to tell you of my experiences since taking up cine as a hobby. It all started 25 years ago when, at the age of ten, I was presented with a tin toy 35mm. projector, shutterless, and hand-driven, with 60ft. capacity, which gave a jerky, 8in. by 6in. picture on the living room blind amid much clanking from the Maltese cross movement and gears. There was no take-up reel and the film just spilled on to the table, except when a three foot loop was used ad nauseum.

After the novelty had worn off, the projector was retired to the loft where it remained until 1953, when my own son was reaching the mechanically minded stage. It was brought to life again and once more projected its ghosted pictures, to the amusement of the family. I wanted more films to run through it and tried several dealers in my quest for 35mm. silent film until one suggested the adverts in A.C.W. I bought the current copy, and once more the tin toy went into retirement, for within two weeks I had purchased a Noris 9.5mm. projector.

Insatiable

My thirst for cine knowledge became insatiable, and A.C.W. was not published often enough for my liking, so for several months I visited Store Street a fortnight after each publication day, to purchase one more back number.

Early in 1954 I decided to start making my own films and because of the cash position, the camera had to be a second-hand Pat. Lack of full instructions from the dealer resulted in jam after jam during the first charger. Discouraged, I sent the camera back to Pathescope, saying that I would be pleased to pay for any repairs needed. It was returned with full loading instructions, a test strip of film, a replacement charger, and with the black casing bronze finished; without any charge being

made. Since then the camera has once been returned because of failure of the shutter to close between every shot. Again adjustment was made without charge, so I have nothing but praise for the Pathescope service.

With regard to the Noris, I have found that the motor seems to be insufficiently powered to start by itself A turn of the handle is always needed to overcome the initial inertia, even when the machine is well warmed up.

As regards the optics, my experience can add nothing to your Test Bench Report, but I found a definite improvement in picture steadiness after I had clamped the machine to a heavy, felt lined base. Radio and TV inter-ference was chronic until I inserted an ex-A.M. suppressor into the mains lead, close to the motor, and ran an earthing wire from the projector casing through the suppressor to an independent earth. There is still a small amount of TV interference, due no doubt to the high frequency sparks emitted by the motor.

Holiday Highlights

My first film was made in 1954 and consisted of the highlights of annual holiday. I used seven chargers of S.S. Pan and the Pat gave very good results. As the shots were more or less taken in order, they were easy to assemble into an acceptable film. However, a few months ago I re-edited it and the family were surprised to find how much it was improved.

Last year the holiday was spent at home, with days out here and there, so the results, together with other events during the year, have been assembled in the form of a family newsreel. My yearly purchase of film is limited to about a dozen chargers but where there is scarcity there is value.

I design my own titles, and film them on a home-made titler after a design by Mr. Abbott. Originally I used positive film and developed them at home, but recently I have changed to reversal film because I prefer patterned or

one star award. BELFAST.

grained backgrounds.

Globe Trotting with A.C.W.

Here in Hong Kong there are literally hundreds of cine fans, British and American. I am a keen 8mm. man, and I congratulate you on your magazine, which is a boon to fellows like me who are just learning the business. The Yanks, like us, are thirsting for the guidance and information that only A.C.W. can, and does, supply in simple language-so simple that even I can understand it and make good films. (That's saying something, as I'm an Australian!).-L. J. R. (Major) Hong Kong.

A.C.W. is worth every cent of the year's subscription.-W. E., Hong Kong.

I like A.C.W. very much and was instru-

This year I want to produce my first scripted film and have spent many interesting hours devising scripts which come within the bounds of possibility for me to film. Unfortunately, I am somewhat handicapped because my wife says she is too self-conscious to let me film a succession of shots of her in public. Consequently I have had to arrange that she appears mainly in close-ups against a neutral background of sky, hedge, or brickwork which can be shot in the garden.

I am truly grateful to A.C.W. for introducing me to such a fascinating hobby, and for the sound advice which appears in its pages, both in articles and in letters from other, more

experienced readers. LONDON, S.W.20.

J. STRANGE.

Always delighted to hear of readers' experiences, even if they don't set the Thames on fire I The warmth which such accounts as our correspondent's kindles is yet further proof that in cine work it is the human and familiar which strikes a responsive chord in audience and reader. As for that little matter of filming in public, our sympathies are all with Mrs. Strange ! No one we have ever met who has filled adult roles in family films welcomes an audience. But there are other ways out besides continuity work in the garden.

PERPETUAL MOTION

Sir,—Thank you for the leader and three star commendation for my 8mm. film. was more than I expected and gives me great encouragement, because the Ten Best standard seems to get higher every year. Consequently you have to go on doing better just to keep in the same place! I look forward to the criticism which, quite frankly, I regard as the most valuable thing we entrants get out of your famous competition. LONDON, W.4. R. R. S. WHITE.

Sir,-... Film and records were received in first class condition. Once again I would like to thank the staff of A.C.W. for their care and consideration, and record my appreciation of such a wonderful service. I was really delighted to find I had obtained a leader and C. J. LUSTY.

mental in getting it for the local photographic society which I founded last year.-K. R.,

Coimbatore, S. India.

On this very remote island, a magazine such as A.C.W. is looked forward to with even greater anticipation than normal, for with few recreational facilities, our hobby becomes of paramount importance. — C. M. M., Bhuket, West Thailand.

I suppose there is no need for me to tell you what so many readers must have told you over and over again about A.C.W. One reader once suggested turning the magazine into a weekly; I would go further than that-I can think of nothing better to start the day than to find Amateur Cine World on my breakfast table.—L. A. A., Embassy of Pakistan, Madrid.

COLOUR FILMING INDOORS

Sir,-Readers may be interested in how I use daylight through the windows when filming indoors with Kodachrome A. I have put sheets of amber cellophane over the glass. In this way I get plenty of usable light of the right colour to support the photofloods. (Amber is approximately the colour of the filter used for shooting with Type A out of doors.) So there are no more stuffy, headachey filming sessions for us now! (I'm not fussy about colour temperature and stuff!) LONDON, N.W.11. JOHN GOODMAN.



Sir,-During odd moments in the last couple of years, the little instrument, photos enclosed, has been developed. Magnetic heads have been fitted to my Bolex G16 projector and plugged into a home-built tape recorder. By grinding off the edge of the emulsion without interfering with the picture frame and cementing on with ordinary film cement a narrow strip of cellulose base magnetic tape, it has been possible to get excellent results.

It is unnecessary to have a balancing strip on the sprocket side of the film (sound sprocket rollers must be used), as the total thickness after cementing on the strip is within 1/1000in. of the original, and the film winds up normally on the reel. Cost works out, with the high cost of tape here, at 4d. per foot.

Great care must be exercised in removing the narrow strip of emulsion; emulsion only must be removed, and the adjustment of the pressure pad is very delicate. My little machine has been made out of scrap ex R.A.F. instruments. All bearings are miniature rollers, and the grinding wheel comes from an old lighter. A. C. THORNTON. BULAWAYO.

8mm. SOUNDSTRIPE STANDARD

Sir. - With regard to the letter on standardising stripe from A. J. Cardy (Feb.), I would like to point out that the Federation of Australian Amateur Cine Societies has made only one recommendation, as follows: 8MM. SOUNDSTRIPE WHEN USING ATTACHMENT FORWARD OF PICTURE ONLY

1. Position of soundstripe. The soundstripe shall be towards the projection lamp and shall be placed in the area between the sprocket holes and the edge of the film away from the picture.

2. Relationship between sound and picture. The apparatus and the film shall be so arranged that, when the film is threaded normally, the sound is placed on the film at a point 120 frames ahead of the picture being projected. Thus a given point on the film shall pass the sound head after it has passed the picture aperture.

Standards for 16mm. and 9.5mm. and for attachments with the sound after the picture have been considered, but no recommendations

have yet been made. Federation of Australian

Cine Societies.

W. J. FOSTER STUBBS. Vice-President and Chairman, Standards Committee.

HOW TO LOSE FRIENDS

Sir,—Beware of advising beginners on the purchase of cine equipment! Basing my advice on over four years use and experience of my own 8mm. camera, I suggested that a friend should purchase an identical model. His camera has given him nothing but trouble since he bought it brand new. Mine was purchased second-hand and has never given a scrap of trouble, despite considerable interference with it on my part and certain modifications I have made to it!

Now, I have a very disgruntled "friend" on my hands and wish that I had advised him to get A.C.W. every month and left him to make up his own mind. I shall never advise anybody on movie equipment again, regardless of how enthusiastically I may swear by an article myself. Even the finest machinery can have its teething troubles-and I should know! I paid £90 for a very famous projector, the loveliest machine to use. But, at first, the 3-way switch stuck between positions, I could not change the voltage screw because a wire fouled, and shortly after purchase it began to squeal blue murder!

With a little diligent effort I put right all these minor (but discouraging) troubles and now you could not wish for a more troublefree machine. The point is that a faint-hearted enthusiast would have condemned this projector without giving it a chance to prove

So, beware of giving advice too readily-if you want to keep your friends!

Still on the theme of trouble, I may add that during the excitement of my first visit to the Kruger National Park some years ago I inadvertently ran a complete 50ft. reel of colour film through my camera both ways twice and ruined the most beautiful close-ups of a lioness that I have ever been fortunate enough to obtain!

It happened like this. The reel belonging to my camera is stamped on one side, "Film when on this spool is only half exposed". The other side was identical with a Kodak spool. I always load with the stamped side up, but, of course, when turned over at the half-way, this marked side disappears and the camera reel could easily be mistaken for the reel belonging to the film—which is precisely the

mistake I made.

After learning this bitter lesson, I devised a very simple means of avoiding a recurrence of such a tragedy. I painted the reverse side of my camera spool a bright red so that now, when turned over at the half-way, this bright red side is towards me. Should I forget when the film is actually finished and open the camera to turn it over, I am very quickly warned by the danger colour to stop. I cannot

Twice this precaution has saved me from blundering in a moment of distraction, such as when a baboon was raiding our tent . .

but that's another story!

PARKHURST, JAMES M. GIBSON. JOHANNESBURG.

HOME SHOWS AND TV

Sir,—Are home movie shows doomed? This question has doubtless been asked before, and answered in the negative with conclusive evidence proving that home cine shows are now more popular than ever in spite of television. It must be asked again, however, with the coming of commercial television, which relies on film to a much larger extent than the B.B.C.

In commercial television, live features and outside broadcasts are reduced to a minimum, most of the programmes being taken up by films, thus bringing them even more into the sphere of the home movie show. This competition is formidable, at least in quantity. In effect, there is a three-hour film programme every evening of the week, with a complete change seven times a week. What amateur projectionist can compete with that?

The home showman has obvious difficulties. Audiences are less inclined to accept, let alone be enthusiastic about, silent films. must be provided, and this is a costly business in any form. Then there is the cost of feeding the projector-hire of sound films is expensive and can hardly be afforded at a frequency to compare with TV. It is really much cheaper

to buy a television set!

Of course, there are still the personal films to be shown, and it appears that these are increasing in number. But by themselves they are not adequate to make up a complete programme. Anyway commercial television has even moved into this field with "Cine Holiday".

The real question is whether the home movie show can survive as a form of family entertainment. Can such staple fare of the home show as Charlie Chaplin and Felix retain more than a novelty value? Can the old features and often uninspiring shorts of the film libraries meet the onslaught of commercial television, which purveys much the same kind of thing with its ceaseless American film series? Or will our projectors be kept for nothing more than our own personal films? LONDON, S.W.20.

J. JOYCE.

DRUM PROCESSING TEMPERATURES

Sir,-I have tried many ways of maintaining temperature on a processing drum, including an outer "sleeve" filled with warm water—a complication difficult to keep clean. In winter, measurement before and after development shows that the temperature can drop from 70° to 52° in 12 minutes, through the rotation of

the drum creating an air current.

The following simple idea may help home processers. Always have two bottles or jugs instead of one and wet for a minute with warmed water at 68° with wettol before you start. Start with first developer at 70°. Mine drops (at this time of the year) to 66° in five minutes, giving an average of 68°. Then change to the second jug, which has been immersed in a receptacle holding plenty of water at 68°, replacing the first developer in jug in this receptacle. After three or four minutes, change again and you will find by measurement that temperature can be maintained fairly well.

This is for the time method, but the drum

Query Corner

WANTED

WANTED

8mm. shots of foreign railroads, particularly American.

—G. Williams, 1 Upper Nash, Pembroke.

Instruction book for S. P. Wundatone projector.—J.

M. Stannard, 4 Locksley Road, Sth. Tuckswood, Norwich.

Instruction book for Ercsam-Camex 8mm. camera.—J.

I. Triggs, 34 Chaucer Road, Herne Hill, London, S.E.24.

8mm. enthusiast in South Shields to project family films for C. G. Fawkes, Basrah Petroleum Co. Ltd., P.O. Box

21, Basrah, Iraq, who will be home on leave this summer.

Club or lone worker to produce instructional films on athletics for Mitcham Athletic Club (Hon. General Secretary, C. Marshall, 229 Hillcross Avenue, Morden, Surrey) who will provide stock.

9.5mm. enthusiast in Madrid to project film during first week in September for S. Johnson, I Rose Avenue, Mount Street, New Basford, Nottingham, a Spanish friend of whom appears in the production.

Record deleted from catalogue: "The Banks of Green" (H.M.V. C3491, 78 r.p.m.) required by Mrs. L. J. Cooke, 27 Lascelles Road, Slough, whose own record accompanying her Ten Best entry was broken in transit.

16mm. Kodachrome shots (24 f.p.s.) of Statue of Liberty, Manhattan skyline and any typical American scenes.—Nottingham, who are making a film for the Nottingham Roosevelt Memorial Travelling Scholarship.

8mm. projector owner to show film of World Scout Jamboree on behalf of 5th Urmston (Aquilifer) Boy Scout anvisaged.

user has the advantage of being able to use the good old Watkins Factor, i.e., the relationship between first appearance of image and completion. This can be ascertained by trial and error if you keep a record of first image appearances and final results . . . but you must also maintain temperature, of course. S. AUBIN, JERSEY, C.I.

FITTING A STROBE

Sir,—From time to time I have benefited from gadgets described in "Ideas Exchanged Here" and feel, therefore, that others may derive some benefit from a gadget I have recently made. Some time ago I purchased a stroboscope for my Bolex M8R projector, but found difficulty in arranging a light source for it, for I did not wish to spoil the appearance of the machine by drilling holes. Eventually I fitted an uncapped 21mm, neon lamp of 6mm. dia.

To mount it I drilled a piece of bakelite tube to the right diameter, cut a slot for the light, and closed one end with a flat disc of bakelite. To the two leads to the lamp I soldered a length of thin insulated wire and sealed the connection into the tube with a little electrical jointing compound, though sealing wax will do

just as well.

The bracket to hold the lamp is a piece of thin springy brass, Jin. wide, bent round to take the bakelite tube which is pushed into the bent brass, the other end of the bracket being drilled to fit on to the screw which secures the stroboscope. The wires were led down to the base of the projector by a rather devious route to avoid drilling, and in the base a half-watt radio resistance of about 300,000 ohms is connected in series with the neon lamp which is connected in parallel with the main

16mm. Kodachrome shots, filmed at 24 f.p.s on tripod, 16mm. Rodachrome shots, filmed at 24 T.p.s on tripod, of: Taj Mahal—in foreground Mohammedan smoking hookah; Australian on horse lighting a cigarette—background to be a characteristic Australian scene, not to be confused with America; Parisian and girl friend lighting cigarettes, Eiffel Tower in background; Maori smoking pipe or cigarette, typical carved house in background.

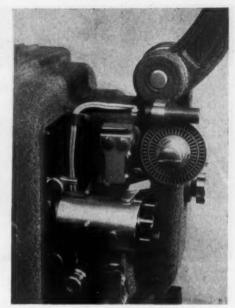
Sir,—Thank you for publishing my request for an instruction book for the B.T.H. S.R.B. projector. One reader has kindly sent me one and two others have written me regarding this projector. Thanks to them and to A.C.W. I am now fixed up. Thorpe. A. E. B. Pailing.

These shots are required by H. A. Berriff, Box 1184, Salisbury, S. Rhodesia, for a film on tobacco growing. He offers to take shots in Rhodesia in exchange. Club who would welcome W. J. P. Freeman, 73 Gondola Road, Nth. Narrabeen, N.S.W., Australia, as a member. Age 19, he has worked in the Australian film industry and is a 9.5mm. enthusiast. He asks if someone could meet him on his arrival in London in mid-October.

9.5mm. shots of Worthing, to user's requirements, for cost of stock only.—R. Allen, 7a Grand Avenue, Worthing, Sussex.

16mm. shots of Sydney in colour or b. and w .- A. Fleck, Box 32 G.P.O., Sydney, Australia.

Will Mr. Donald E. Biddle, of the U.S.A.F., who sked for the address of his nearest club, kindly send his



Lamp and strobe fitted to MBR (see letter in col. 1).

projector lamp so that the neon lamp is in use only when the projector lamp is on. The lamp costs 1s. 1d. and the making of the bracket and fitting it took only half-an-hour-time and money very well spent. WOODFORD, CHESHIRE. I. SIMPSON.

LIKE TO TALK MOVIES?

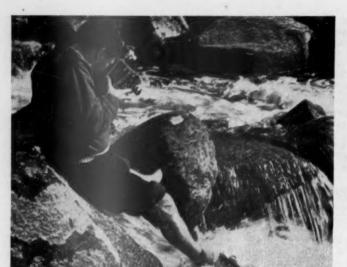
Sir,-I have a 202 sound recording projector, with mixer and all the associated equipment, and a couple of tape recorders (a Crown Professional with sync. motor and a Du Kane) which I use in conjunction with it (incidentally, the 202 is American equivalent of the G.B.-Bell & Howell 630). Having these tape recording facilities I correspond with quite a number of folk in all parts of the world.

If any A.C.W. reader owning a tape recorder with double track heads of American Standard would like to talk movies with me, I would be very happy to give them news and views from the U.S.A. A 150ft. reel is usually adequate (though I talk with people on even 300ft. and 600ft. reels), and I should be glad to supply the tape for the initial recording. ALEC TAYLOR.

458 McKinley Avenue Grosse Pointe 36, Grosse Pointe Michigan, U.S.A.

STARTING RIGHT

I was at first completely confused by the various technical terms and processes discussed in A.C.W., but I find I am gradually being able to see my way through. "Beginners, Please" started me off as one should be started at the bottom of the ladder. - L. S. M., Canford Magna.



John A. Greaves describes the making of his Ten Best film

Four Way of Capturing the Holida

To Camp in the Clouds is my first picture. I mention this in the hope of excusing some of the film's more obvious shortcomings.

For years I had been taking still photographs in the mountains—in the Lakes and in Scotland—trying usually to capture fleeting effects of light and of atmosphere, and using the camera in all weathers—even in the rain! It was natural, therefore, that when I bought a cine camera, in the early spring of 1954, a film about a mountaineering holiday should be my first essay with it.

In the summer of that year, we—that is, myself, my sister and two friends—were planning to spend a fortnight camping and climbing in the mountains near Glencoe. Since we were taking lightweight tents and equipment which could all be carried on our backs, we aimed to camp as high as possible—in the very heart of the hills, and far from the hordes of tourists in the Glencoe pass.

Four Resolutions

In planning the film, I decided I must try to capture something of the spirit of a mountaineering holiday, rather than simply describe its progress day by day: ". . and next we did so-and-so. . ." This was an easy decision to make. but how to carry it out?

I made the following resolutions:

1. I would film people first and foremost not to the exclusion of scenery, but the film must never be allowed to degenerate into a mere study of mountain landscape.

2. There would be no lengthy introductions, writing of diaries, dream sequences or

other artificially contrived "framework"; it was to be a straightforward record of a mountaineer-

ing holiday—lyrical, perhaps, at best, but nevertheless direct in approach and always interesting. There would be no shots of packing, of travel by vehicle, even of people walking on roads, only on mountain tracks and the hills themselves. (After all, everyone knows what it's like to travel—and Kodachrome is expensive.) I would film the holiday only.

3. In filming scenery I would not pan at all, no matter how great the temptation; an occasional tilt perhaps, yes, but I would tilt with discretion. "A tilt comes off best", I jotted down, "when it begins, and—more important—ends, on something definite; links foreground subject with background, close-up detail with distant landscape or vice versa, and proceeds in the direction the eye might travel".

4. In filming people I would take plenty of close-ups, and always try to catch them doing something interesting, rather than just looking at the view, or simply walking — though naturally we should spend quite a large part of the holiday doing just this!

As for complete scripting of the film, this I felt would be impossible, and to a large extent undesirable. This kind of filming must surely be essentially spontaneous. Only thus can a stilted, obviously contrived result be avoided





Photographs on these pages are frame enlargements from To Camp in the Clouds. In the still above, the author is seen bracing himself against a rock for a shot in which movement of the subject would mask any unsteadiness of camera movement but he took care to take a camera support with him for landscape shots.



Spirit

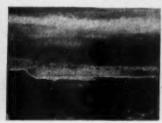
and a sense of life imparted to the film. Actually I did write one or two tentative scripts for possible sequences, but none of these is included in the film, none was even attempted.

Considering equipment, I came to the conclusion that while, for filming people, the camera could probably be successfully handheld, for landscapes a support of some kind would be essential. A pan-and-tilt head would be needed, but to save weight a small lightweight base could be carried instead of a tripod This could be stood on rocks or boulders—always in plentiful supply—or even on the ground if the cameraman didn't object to "taking it lying down"! I bought a Schiansky pan-and-tilt head and mounted it on a homemade triangular base fashioned out of angle aluminium riveted together. It was adjustable in height at each corner for levelling, and proved very satisfactory for the job, but awkward to carry.

Major Problems

Carrying all the equipment so that it could be ready for immediate use was a major problem. The camera I carried in a haversack

slung round my neck on a short strap, but this exposed it to the danger of accidental knocking on rocks when I was climbing, so the haversack was lined with an old tea-cosy to absorb the bumps. It also had an extra pocket on the outside for odd gadgets, lens hood, filters, lens brush, etc., and an extra





100ft, of film. The exposure meter was always at hand in a breast pocket of my windjammer.

At 10 p.m. on the last evening before our departure I was still banging in rivets; nevertheless, we caught the midnight train to Scotland and at lunch-time the next day we set out from Rannoch station on the first stage of our holiday, to walk the 15 miles westward across the Moor of Rannoch. It could hardly be described as an inspiring start. To my own 60 lb. load I had added the Bolex weighing six pounds, not to mention some 3 lbs. of Kodachrome (600ft.) and the pan-and-tilt; and in the course of the afternoon, rained on and eaten by midges, we walked only a mere four miles.

I took no cine shots that day! With the following morning, however, prospects brightened and we pushed on in steadily improving weather. It was a day of anticipation—the hills of Glencoe, ranged ahead of us, looked most inviting. I began filming, and the shots I took that day form the first sequence of the film.

From then onwards the weather remained generally good. We had some rain, but changeable weather is in any case the most interesting photographically. We pitched our tents eventually near the head of a stream at 1,600ft., and stayed there a week, during which



time we climbed all the surrounding peaks. I filmed as the opportunity presented itself and as things appealed to me as interesting from a human or pictorial point of view, trying as far as possible to shoot in sequences—sometimes successfully—and to get sufficient cut-away shots to help at the editing stage. (I only wished, when it came to it, that I had got more.) Throughout I stuck to my principle of filming people first and foremost, and in that I was very lucky in having three non-camera-conscious actors who could not have been more co-operative. Had it not been so, the film would not have been made.

Exposures

I used the exposure meter (a Weston-with-Invercone) constantly, for changes in the light were frequent because of the variable weather. Normally I took an incident light reading, but practically never went exactly by what the meter indicated. The final result was usually a mixture of measurement, "intelligent guesswork", and considerable good luck. Very few shots indeed had to be discarded because of exposure errors—which is not to say that some would not have been improved by a little more or less exposure.

"With three days left we took our tents and camped 1,000ft. higher", says the title. With three days—but no Kodachrome—left, I dashed into Fort William for another 200ft. of film, and the next afternoon after considerable effort we pitched our tents by a small lochan at 2,400ft. This was without doubt the best evening of the holiday: the views were glorious, our lochan pure and sparkling. The weather was perfect, and since it looked like holding for days, I took no shots that evening.

What an opportunity missed! We scarcely saw our surroundings again. A day of thick mist was followed by one of wind and rain. This, the last of our holiday, was nothing if not exciting! One of the tents blew down before breakfast, and the other threatened all morning to follow suit till we were forced to move. This might have made good film material had I not been so busy salvaging sleeping bags and clothing out of the rain! However, I did get a few shots of the storm, which certainly makes rather a dramatic ending to the film.





The haversack for the camera was lined with a tea-cosy to cushion the bumps to which mountain climbing would inevitably subject it.

So we came home—and to a first viewing of all the film material I had collected. I was altogether delighted, so were we all. I doubt if I had ever felt as pleased with myself since I first learned to walk. But it wasn't long before I began to notice just what I had not got—many sequences could never be anything but scrappy no matter how well they were edited.

So the real work of film building began, and I soon discovered that in practice as well as in theory the editing process is about the most intriguing occupation I have yet to find—also without doubt the most time-consuming.

Editing

I started by making a complete list of all the shots—which, incidentally, I never referred to again. I attempted then to sort them into sequences, rejecting faulty material and trying to collect together shots which appeared to deal with a similar type of subject—e.g., similar activity, similar weather or time of day—even if they were widely separated in the film as shot. This turned out to be very much more difficult than I had anticipated—it just was not possible to get colour-matching or to build any kind of continuity out of shots taken in different locations on different days. The



Colour Copies

More news of 8mm. colour dupes. Highbury Cine Films of London, N.1, are the second British firm to offer this service, and I am grateful to them for providing me with the following information and for copying one of my own films. Mr. Hunter, of this firm, says: "I test each original sent to me for both straight and flash printing, and the best results (depending on the customer, of course, who may prefer a contrasty print to a soft and detailed flash dupe) are printed at no extra charge to the customer". The service costs £2 5s, per 50ft.

For an extra 3s. per 50ft., Mr. Hunter is prepared to grade his prints. At first, the grading was done by means of a small notch to the perforation side; this enabled an even print to be obtained. However, "a customer with a German projector wrote that when he screened the original, the notches were inclined to catch, and rather than risk any trouble with customer's originals, we decided to abandon the grading by notching method. Not to be outdone, however, we are already trying yet other methods of grad-

Mr. Hunter is able to add fades when making dupes (at a cost of 1s. each) and has done some experimental work on mixes, because he feels it is time that 8mm. filmers were offered a service similar to that available for 16mm. The print I had made was satisfactory and I can recommend the service to our readers.

Both this firm and Colour Technique of Ruislip, do an acceptable job and offer a hitherto unobtainable service for which we have every reason to be grateful.

Another new service offered by Colour Technique is the blowing-up of 8mm. Kodachrome to 16mm. The price is £5 5s. for 50ft. of 8mm. (i.e., 100ft. of 16mm.). The results I have seen have been distinctly impressive. Of course, the quality falls short of that of 16mm. originals but not by nearly as wide a margin as I would have expected. Indeed, there were some shots that audiences would be hard put to to recognise as being originally filmed on 8mm.

It must be appreciated, though, that only good originals will produce good copies. Mr. A. E. Biscoe of Portsmouth writes: "I have several unrepeatable shots in Kodachrome that are under-exposed. I understand that compensated copying would improve these shots and would like to know if this is possible with 8mm. film". I am afraid that, with colour film, it is not. Even Mr. Hunter's grading method could only be expected to even out very minor variations from shot to shot. Copying 8mm. films is such a tricky business that first rate originals are essential.

Incidentally, Mr. Hunter tells me that he has had "enquiries from a large number of ex-9.5mm. fans who are jumping on the 8mm. wagon. All in all (he continues): I can see 8mm. really coming into its own during the next year or so. . . ."

Readers Write'. . .

Mr. D. Bezant of Tonbridge writes: "I was interested to read in your January article that Messrs. Cinephoto now make a fade solution and should like to remind you of the article by C. R. Sage on page 803 of the December 1954 issue of A.C.W. . . . The dye he recommended (Naphthalene Black 30745) cannot be obtained direct from I.C.I. Ltd. but must be purchased through an agent. I.C.I. recommended that I should get it from Skilbeck Bros. Ltd., 203/5 Upper Thames Street, London, E.C.3. I can vouch for this material being as good as the article claims, but as mentioned, it has a slightly warm colour". Then, in a P.S., Mr. Bezant adds: "I.C.I. state that their recommendation of Naphthalene Black 30745 for photographic application has been superseded and they now suggest the use of their Naphthalene Black 35257".

As it happened, I had a chat with Mr. Sage soon after I got this letter, when he told me that he had been able to buy his dye direct from I.C.I. But I gather he uses it by the gallon!

Mr. Bezant continues: "It may be of interest that I have made two 8mm. films for my company—one 350ft. black and white, on roadmaking, and one 150ft. Kodachrome on testing a tar sprayer. Both films have been quite widely shown, though I am afraid they fall far below the standard I would like to achieve. . . . I think it might prove useful if you would gently drop a hint to camera manufacturers that some 8mm. users would like to be able to take advantage of 100ft. reels of Kodachrome at the reduced price without having first to pay about £200 for a camera".

Mr. E. J. Sparks of West Worthing has sent me a roll of 8mm. Agfacolor with "surface blemishes in the picture area: the defect, which is as if the wet tender emulsion dragged over a milled wheel and took up the imprint, occurs in the second run of each spool, and at regular intervals". He says that five or six rolls he took last summer were affected in this way (and were replaced by Agfa). He is the more sorry about this because "Agfacolor is a nice film to use, with soft colours and one stop faster than Kodachrome, and the full length is returned by the labs."

He wonders if other readers have experienced similar trouble. I have seen two films in which it occurs spasmodically. An assurance that the difficulty has been overcome would be wel-

come.

Mr. Ron Carey of Southampton writes that he has "dug deep" and bought himself a new highly expensive 8mm. camera. "I had had 15 years' good service with a pre-war model incorporating all the same movements, and how I wish I still had the old faithful instead of the new one! From the start, I had an almost blank frame on the first shot of every scene—something I have rarely had before. . . Then a roll of Kodachrome was ruined through a piece of crackle enamel chipping off a screw head inside the film chamber. This lodged in the gate and distorted the picture throughout the reel.

Tales of Woe

"On 5th Nov., the main spring slipped or was fractured. As the camera was only eight months old, I returned it to the English agents, who in turn advised me to let them return it to the makers in Germany. To date, it is still in Germany. Further, they tell me point blank that I misused the backwind and that it would cost me £10. They have treated me as a novice in spite of my praise for the previous camera and 20 years' filming experience".

And that does not exhaust Mr. Carey's troubles. His wife gave him as a surprise Christmas present a special titler to fit the camera, made by the same firm. "But it did not fit. A continental thread had been supplied instead of an English thread". That piece of equipment spent ten weeks with the makers

before being returned.

On a brighter note, Mr. Carey concludes: "Some while back, someone asked about Movitex letters and the holes of the background showing on titles. I use these letters and background quite successfully. But I do

PORTRAIT GALLERY

A collection of close-ups to which you are invited to contribute.



No. 4. This, perhaps, would more properly be described as a close shot (C.S.): the cameraman approached as near to his subject as he could. Scene shows young diabetics helping each other with their insulin injections: it is a frame enlargement from Holiday for a Hundred, 16mm. silent film awarded four stars in this year's Ten Best. The film can be borrowed, for the cost of postage, from the British Diabetic Association, 152 Harley Street, London, W.1.

agree that one must get the exposure correct—that is, expose for the white letters. In other words, take a reading on a piece of white card set up over the title. Of course, a piece of black card must be behind the holes when shooting the title proper".

"In the wilds of Darkest Africa", writes Mr. C. F. Fowell from Northern Rhodesia, "there is little opportunity to compare the relative merits of the many projectors on the market today", so he asks my help in the solution of a little problem. He had decided on a G.B.-Bell & Howell 606 or Bolex M8R "as likely to give good quality and many years of trouble-free service, an important point in this part of the world), even though the financial outlay was rather considerable", when he heard of a "bargain": a much cheaper machine which appeared to be rather similar.

Like everyone else, I am tempted by bargains, but I will not buy if there is no chance of a demonstration. In this world one usually gets what one pays for, and the name of a well-known manufacturer is one's best guarantee.

Children at Play

Three more entries for my informal "Children at Play" competition reached me by the same

post.

Our Swimming Pool by R. R. S. White of London, W.4, runs to 100ft. of correctly exposed Kodachrome. The white letters of the title are attractively superimposed on a shot of a coloured rubber ring floating on the surface of the pool. A little girl is briefly seen reading a notice explaining that the pool is open only to the residents of the neighbouring houses, and then she runs indoors.

Her identity should have been clearly

established by a C.U. As it is, I did not even notice her the first time I saw the film. A boy stops below her window, calls up to her and points at the pool. There is an intelligent use of camera angles here, but the girl is shown nodding her agreement in three consecutive shots. One would have been enough.

There follow some happy shots of the children splashing in the pool, but these would have been enlivened by a greater use of close-ups. However, the film is a charming personal record, and the camerawork, apart for some hectic tilts at the start, is very steady.

Anthea by S. R. Sanders of Bury St. Edmunds runs to 50ft. of Kodachrome. opens with an attractive C.U. of the little girl enjoying an ice cream (this is always a good subject) and proceeds to show her playing in the garden and trying (without much success) to skip. Mr. Sanders has deliberately allowed her to glance at the camera because "I felt it better to let her do this occasionally than to instruct her not to do this or that, with con-sequent lack of naturalism". She glances at the camera so charmingly that I am tempted to agree with him, but for outside audiences it is desirable that actors should seem completely unaware of the camera. Mr. Sanders used a Bolex L8 camera, and a tripod "occasionally". Photographically, his film is pleasing, except that he sometimes allowed the child's face to be lost in shadow. You have to watch out for this when the sun is shining brightly on to your subject from the side. The simplest cure is to work round until the sun is somewhere behind you, for it is seldom convenient to use reflectors when filming the family.

Getting Around

Mr. Sanders tells me that his film, A Little Child Shall Lead Them, which was awarded one star in the 1953 Ten Best, "has been shown with tape music accompaniment to so far well over 800 people in large and small halls in Suffolk. Set-up used: M8R with lin. lens, 5ft. beaded screen and Grundig Reporter".

The title of the third film, Dolls' Tea Party,

by Claude Mee of Surbiton (25ft., monochrome), is appropriately superimposed on a shot of a doll. Then we see a little girl sitting on the lawn enjoying tea with her dolls. The film is unusual in that it consists largely of close-ups.

Mr. Mee explains: "I took up cine work last

August (Emel C6, f/2.5 fixed focus) and this was the first film I put through the camera as a hurried test off the cuff. There are many faults and omissions in it, and I have learnt many lessons from it. All shots except the opening one were taken at 4ft.-2ft. and 1ft. focusing. As my lens is fixed focus, shims behind the lens mount were used.

Definition and Distance

"The reason for working at such short distances was due to A.C.W. Prior to buying my camera, I had read many copies of A.C.W., and noted that keeping to close-ups was strongly urged. Since then I have, of course, found that very good definition can be obtained at very much greater ranges". Mr. Mee may have misunderstood what he read. Certainly, it is wise to take as many close-ups as possible, but mid-shots and long-shots are there to be used as required.

For a first film, Dolls' Tea Party is quite an achievement but, oddly enough, although one sees the dolls and the food in B.C.U., one never gets a really good view of the little girl's face. She naturally keeps it bowed down, intent on what she is doing. A low camera angle would have helped reveal it. As it is, we see nearly everything in close-up except

It did seem to me, too, that some shots were not absolutely sharp. Perhaps the shims did not do their job quite as efficiently as Mr. Mee had hoped. The film was slightly overexposed, but as this was consistent all the way through, it will be a simple matter learning to use, say, half a stop smaller for shots of that sort. It is when one shot is grossly overexposed and the next seriously under-exposed that the trouble begins! But the film was well assembled and showed very real promise.

Monoplex, via Wide Screen 8mm., Out of 16mm.

Behind the production of this remarkable hybrid is a story of astonishing technical resource. And once again it is the Federation of Australian Amateur Cine Societies which makes news with a significant contribution to amateur film technique. contribution to amateur film technique.
The Federation's Easter Convention
(a very successful one) in Sydney was
to have included a screening of Monoplex, but the film sent by Pathe from
Paris did not arrive in time. One of
the Technical Sessions was to be
devoted to wide screen techniques.
Something had to be done—and the
backtroom hove did it. backroom boys did it.

They masked a 16mm. camera to

They masked a 16mm. camera to the required picture size and shot a Kodachrome film with the camera held on its side. When returned from processing, the film was re-perforated with Duplex sprocket holes, located from the existing 16mm. sprocket holes. They slir it to 8mm. width and then alix in seain to the 4.75mm. then slit it again to the 4.75mm. Monoplex ratio, a special perforator and slitter having been made to the dimensions taken from a short strip of Monoplex film. A Pathe 750 watt Pax served for projection. New guide rollers and gates had to be fitted, and a prism in front of the projection lens rotated the image correctly on the screen.

The photographic quality, say the Federation, was excellent, and the wide format admirably suited the scenic shots of Sydney featured in the film. It was and it did. The sample they have sent us gives convincing proof of remarkable precision. *

60 YEARS OF FILMS
The diamond jubilee of the first motion picture show in this country, marked a month or so ago with a fascinating exhibition of equipment arranged by Kodak, is to be further celebrated by an exhibition presented by the Observer newspaper in associa-tion with the British Film Institute.

Working models, set designs, scripts, stills, costumes, personal relics of stills, costumes, personal relics of famous stars, demonstrations of film making in a large studio specially built for the exhibition, a shadow theatre and a small cinema in which classics of the screen will be shown

classics of the acreen will be shown are among the notable attractions.

John Piper, Leonard Rosoman, Lotte Reiniger, Osbert Lancaster and Jean Hugo have designed the rooms, and the exterior of the building (Hampton's old site next to the National Gallery) has been designed by Sir Hugh Casson. The exhibition opens to the public on 8th June and will continue (seven days a week) for at least two months. at least two months.

And as a reminder that we owe the And as a reminder that we owe the cinema to the technicians, is should be placed on record that the world-famous firm of lens makers, Taylor, Taylor & Hobson Ltd. (a subsidiary of Rank Precision Industries Ltd.) last month celebrated their 70th anniversary.



Alfred Hitchcock directs one of the few scenes not taken on location for The Trouble With Harry, the best comedy since The Lady
Killers.

Exactly a year ago, in sending birthday greetings to A.C.W., Alfred Hitchcock described how he had taken a team on location from Hollywood to Vermont to shoot The Trouble With Harry in the setting he wanted. He concluded: "Our background—New England in autumn—was as available to the amateur film maker in that vicinity as it was to the Hollywood troupe. That is the point I want to make. And it holds true wherever the amateur happens to be. He only has to take advantage of the photographic possibilities around him".

The Trouble With Harry turns out to be Hitchcock's best film for years; and it makes his point strikingly clear. The beauty of the background of this "comedy about a corpse", to quote the director's description, is almost overwhelming. The thousand tints of maple, spruce and oak trees in autumn, the crisp, neat cottages and sparkling views make New England as enticing as the Venice of Summer Madness, the Paris of French Can-Can, the Japan of Gate of Hell.

Perhaps VistaVision, Technicolor and a setting of such loveliness seem odd choices for a macabre subject. But in fact the whole film is enchanting. The four possible murderers who dig up and re-inter the corpse at least once a reel are all delightful. Indeed, the only unlikeable character—Harry— is already dead when the film opens.

SETTINGS FOR THE ASKING

At Your Cinema

By DEREK HILL

I suppose it would be possible to complain that *The Trouble With Harry* is too much talkie and not enough movie. Certainly its strength is in its dialogue, which must be among the wittiest (and most daring) that the screen has ever heard. But Hitchcock's direction, though unobtrusive, has seldom been so sure.

Quite apart from the remarkably high level of every performance—always an indication of disciplined direction—there is a kind of inspired ruthlessness about the production. A small boy discovers the body. Later it transpires that he is perpetually confused by the relative order of "today, yesterday and tomorrow". So the trouble with Harry is eventually solved by letting the child discover him all over again, twenty-four hours later. "Then", as his mother explains, "he'll be able to tell everyone he found the body yesterday"

The purest Hitchcockian touch concerns a swinging cupboard door. John Forsythe, one of the engaging quartet, leans against the door to keep it closed while the local deputy sheriff suspiciously eyes the room. As he turns to go, there is a tremendous crash. He spins round. The cupboard door is open, and on the floor lies—a clothes horse. But before we can laugh with relief, the small boy bursts into the room, demanding: "What's he doing in our bath-tub?"

Behind the child we see Harry's feet sticking out of the bath. "Well, that's the proper place for a frog", says the boy's mother, whisking him out through the door. For split-second timing this sequence has rarely

been equalled.

Much of the film has a deceptively leisurely pace. The quiet delivery of Edmund Gwen, John Forsythe, Mildred Natwick and Mildred Dunnock give the delicious dialogue an extra sparkle. Best of all is Shirley MacLaine, an endearing young newcomer, vaguely poised and slightly barefaced.

Personal Control

Easily the best comedy since The Ladykillers, The Trouble With Harry has a similar gentle savagery. Few films have shown such an elegant blending of script, direction, cast and setting. It has the sense of personal control which should be—but seldom is—the trademark of the lone worker.

An equally individual production of considerable significance may be found at your local Continental cinema. Despite the Italian habit of engaging a whole team of scriptwriters, Federico Fellini's I Vitelloni (foolishly translated as Spivs) remains a personal work—and one of more appeal than his somewhat pretentious La Strada. It is said to be largely autobiographical, and there is certainly an unusual sense of closeness to both subject and location.

"I vitelloni" are the good-for-nothings, the





Robert Rossen, director of Alexander the Great, takes a minor role in the film. He is seen here as a Macedonian warrior delivering a message to Alexander (Richard Burton) from the dying Darius (Harry Andrews). But Hitchcock, whose fleeting appearances in front of the camera in his own films are traditional, did not leave the director's chair during the making of The Trouble With Harry.

pampered young wasters who loaf about the streets, bars and beaches of a provincial seaside town. Only one, Moraldo (the Fellini character), eventually realises the futility of their pleasure-loving, empty existence, and leaves the town.

The incidents of the story show the inability of the other characters to cope with a situation which involves anything more demanding than horseplay. Their search for the missing wife of one of their friends seems to them merely tedious, and they break off to fool around as before. Another realises too late his responsibilities towards his sister and mother.

But none of this is presented in a moralising manner. The film is often wildly funny, and the situations and characters are not just excuses for a sermon. The film's power is in the depth of its implications. Simply by showing, it exposes and comments.

Catching Them Unawares

The variety of the sequences adds to the film's compulsion. A local carnival, and the visit of a third-rate touring revue (with alarming results for the town's would-be playwright) allow for tawdry contrasts with the early sequences. The film is always visually stimulating.

Fellini likes to catch his characters unawares. He shows us a youth shadow-boxing alone in the street at the thought of another conquest, and a young boy balancing himself on a railway line. Perhaps the most striking effect—and certainly the only piece of technical trickery in the film—is a series of unorthodox tracking shots at the end. As Moraldo's train pulls slowly away from the little town, we see shot after shot of his friends, still in their beds.

But each shot is taken with the camera

Getting ready for a tracking shot for Alexander the Great. The film was shot in Spain in Technicolor and CinemaScope, with a star-studded cast: Richard Burton, Darrielle Danieux, Fredric March and Claire Bloom, Robert Rossen wrote and produced, as well as directing.

tracking away from the bed with the same apparent speed and direction as the train, while the clackety-clack of the wheels continues. The combined effect of visual and sound track

is breathtaking.

Impeccably played (Franco Interlenghi, Franco Fabrizi and Leonora Ruffo take the leading parts) and skilfully photographed by a trio of cameramen, I Vitelloni is one of the most thought-provoking and penetrating productions for many months. It may be elusive; but try to track it down. Besides the enjoyment it will undoubtedly give you, you may find it suggests subjects so close at hand that you have never even thought of them as potential cinematic material.

The Harder They Fall seems for a while as if it it is going to be just another of Holly-wood's exposures of the boxing racket which



Franco Interlenghi and Franco Fabrizi in a scene from I Vitelioni. Indolent and foodboose, pampered young good-for-nothings, the young men in this powerful film dream of things they will never do and lands they will never reach, for all the time they are aware that their horizon will never extend beyond the small town in which they were born.

conclude ninety minutes' gory sensationalism by vaguely suggesting that one day somebody really should try to clean things up a little. But this film really lives up to the promise of its posters, and pulls no punches. Its final words are: "Boxing should be outlawed if it takes an Act of Congress to do it".

Mark Robson, the director, was responsible for *Champion*. Bud Schulberg, author of the original novel, wrote *On the Waterfront*. Among such company the producer and scriptwriter, Philip Yordan, seems a curious interloper. (He was last credited—if that's the

right word-with Joe Macbeth.)

The story concerns Toro Moreno, a young giant who is built into a world heavyweight contender by fixed fights and artful publicity. Actually—though he doesn't know it himself—he is practically a weakling. More important than the ring fights is the battle of an unemployed sports writer (Humphrey Bogart) with his own conscience when he becomes publicity man to the racketeer (Rod Steiger) who is promoting Moreno (Mike Lana).

The film has several implausible moments, especially in its almost farcical disclosure that Moreno is to get less than fifty dollars from a

million-and-a-quarter dollar gate money. But such faults seem only to be the result of overeagerness to bang home the film's message. There is none of the careful insistence on brutality which gives away the real motives of so many films on the same subject.

A horrifying television interview with an exboxer, a sudden reminder, "Make sure you go six rounds—we don't want to louse up the film rights", the gaudy coach that heralds Moreno's appearance in town after town—these have a bitter, authentic flavour.

Scene Stealer

Bogart's performance is as accomplished as we now expect, and Mike Lana plays with quiet charm. Steiger, oily and grating, displays his mannerisms with a fascinating flourish, and confirms my suspicion that he is a more outrageous scene stealer than Peter Ustinov.

The Harder They Fall is never as penetrating as The Set-Up, probably the greatest of all boxing films. But it has an unusually honest script, which impresses by its sincerity and urgency. Slick direction and expert monochrome camerawork help to make it an

engrossing production.

A post mortem on Alexander the Great is gloomy but necessary. Robert Rossen spent four years on the film. I am prepared to believe that everything from characterisations to helmets are authentic. Undeniably this is a film of the utmost integrity. But equally undeniably it is confusing, overlong and dull.

Spectacle and Freud seem incompatible. Psychological analysis of motivation is hardly helped by CinemaScope, Technicolor and 6,000 extras. Yet here even the spectacle is badly handled, never for a moment equalling the battle scenes of *Helen of Troy*.

Never Better

The film has most of the ingredients for success. Richard Burton has never been better on the screen, and there are expert performances (judging by what one can see behind the beards) by Fredric March, Harry Andrews, Stanley Baker and Peter Cushing. The sincere script is directed by its author, the camerawork is by Robert Krasker, and the budget was apparently limitless.

Wait a minute, though. Perhaps that last item was the trouble. A shoe-string production might have succeeded in presenting Alexander the man. A lavish no-holds-barred approach could have given us Alexander the conqueror. As it is, a desire for the former and the resources for the latter have resulted in producing Alexander the tedious.

We amateurs tend to look upon our small budgets as a restriction. Alexander the Great shows that a larger purse has its drawbacks, too. Working within limitations is at least a challenge. Who knows what excesses we might not perpetrate with the temptation of professional resources?

Baby, It's Cold Outside!

BY CENTRE SPROCKET

It is pleasant to see 9.5mm. featured once more in the Ten Best, even if by a solitary film. But nine-fivers have little reason to rejoice that one of their ranks has made the grade for, on the whole, the standard of the 9.5mm. entries was below that of the other two gauges. Mr. Merrick's What Is A Boy? missed an "Oscar" last year through bad exposures, and with admirable spirit, he remade the film entirely.

This points a moral to us all, for such matters as correct exposure, good editing and scripting are common to all gauges. As far as they are concerned, one gauge is no different from another. It would appear that nine-fivers are less thorough than 8mm. and 16mm. users. There is no obvious reason why this should be so, and I just cannot understand why they should be less interested in turning out first-class films. And it is not only in the Ten Best that the lower standard of 9.5mm. filming has been noticed. The same tale can be told of many competitions in recent years.

(Editor's note; Since this was written, Pathescope have announced that the number of entries for their 1955 competition was lower than in previous years and the standard such that no awards could be made to any competitor. They add that this "must not be regarded in any way as a discouragement", but it is difficult to see how otherwise it can be regarded.)

More Beginners

Perhaps one of the reasons lies in the fact that there is probably a higher percentage of beginners in the nine-five ranks than in either of the other two gauges. If you want to film entirely in colour—and many amateurs I know personally do—unless you are made of money you change to 8mm., with which colour filming is actually cheaper than 9.5mm. monochrome filming. Even 16mm. Kodachrome is slightly cheaper than 9.5mm. Kodachrome, and if "advanced" services and apparatus are required, a change to 16mm. is automatically indicated, for most advanced 9.5mm. apparatus is made on the Continent and rarely, if ever, finds its way here.

Thus we are left with those who do not wish, or cannot afford, to make the change, plus the normal intake of beginners. 9.5mm. has its advantages, but these two disadvantages outweigh them to such an extent that rarely indeed does one hear of someone changing from 8mm. or 16mm. to 9.5mm.; nearly always it is the other way round. Added to this, 9.5mm. is often left out in the cold when it comes to large public shows, the excuse generally being that no projector facilities are available. So, even if you do win a prize in a competition, you are less likely to have your film shown to the

public than your more fortunate 16mm.

For example, at the French amateur film festival to be held early in June at Carcassonne, only 8mm. and 16mm. films will be shown. The entry form rather oddly explains the reason thus: "You will verify at first that we suppressed the size 9.5mm. which was sent us each year in small number and gives birth to technical problems, the solution of which is no more in connection with the produce of that size". Presumably this means that there are no facilities for screening 9.5mm., and this is very curious indeed, for France can be called the home of this gauge.

One earnestly hopes for an improvement in both film quality and screening facilities for 9.5mm., and I should be interested in the views of other nine fivers on these matters.

CLASSIC FILM CLUB?

I am pleased to be able to report that the request for assistance in screening a film for the Sherlock Holmes Society, made in this column a few months ago, brought more than enough volunteers. I was invited to one of the Society's film shows and spent a very enjoyable evening watching some early silent (and to me, quite unknown) films of the "Great Detective". Apparently a very large number of Sherlock Holmes films were made—mostly in this country—in the mid-twenties, but copies of them are extremely difficult to obtain nowadays. If anybody possesses any (it doesn't matter what gauge) the Society would be most pleased to hear from them.

And talking about old films, like Kevin Brownlow, I collect early notched 9.5mm. "classics" and have some very interesting ones in my library. Today they can only be found by going on a treasure hunt through the junk shops; some are very scarce items indeed. There must be a fair number of nine-fivers also interested in this side of our hobby: one of them, Mr. Inman Hunter, wrote me the other day with a suggestion that a club or circle be formed to exchange films and information and perhaps arrange some shows of the rarer items.

This idea, I feel sure, will be welcomed by many collectors and I am prepared to help organise such a club. So would all those interested please let me know, and provide any information (such as lists of the most interesting items in their collections) they may think useful.

NEG. AND POS.

I have had several enquiries about 9.5mm. positive and negative films, their availability and processing services for them. Positive film is readily available in most of the large London stores, but is not generally stocked in the provinces and may have to be ordered. It is made by Gevaert and sold without processing charges in tins of three 30ft, rolls, packed

similarly to their reversal film.

It is primarily intended for making positive prints from negatives, but is also useful for titling, since it has a higher contrast than reversal films, can be handled in a fairly bright red light and needs straightforward negative 9.5mm. negative film is development only. not normally sold in this country, but it can be supplied by Gevaert on special order. The film is panchromatic and of similar quality to their reversal stock. It, too, is sold exclusive of

processing rights.

If you are unable to develop your own positive or negative, there are several labs willing to do it for you at an average cost of 3s. per 30ft. In addition, some of them will supply positive film ready loaded in cassettes, so that you need not purchase 90ft. when you intend making only a few titles. These firms generally also supply Bauchet reversal film in the same way and will give you uncompensated processing. If you have a 9.5mm. negative from which you wish to obtain prints, you can get them from Pathescope and Gevaert, both of whom operate printing services.

I came across a beginner the other day who told me that he knew quite a lot about still photography. He belonged to a camera club, and when he first started filming, several members told him: "There's nothing to it! It's just the same as still photography, except

that it moves!"

"How wrong they were!" he told me. "I find that cine starts where still leaves off. I'd tried very nearly every branch of still photography and came to the conclusion that there was not a lot more that I could learn. But with cine, there's always something new to learn. Take editing, for example. You can spend a life-time on it and still not learn all about it!'

This, of course, is simplifying matters somewhat, but the essence of the argument is true enough. Although a knowledge of still photography undoubtedly helps, it is but a stepping stone to the creation of the illusions

created by the moving picture.

Look carefully at the label next time you buy a charger of Pathescope film, or you may, by accident, get the wrong sort. Standard 9.5mm. film is now labelled "Classic single perforation" on both ends of the charger.

A Matter

If one cannot define style, one can at least offer examples of it. If your film is to have

individuality and coherence, you must:

1. Break up the action into a series of incidents. Each should form a separate sequence running from half a minute to two minutes. Anything longer needs telling action to justify it.

2. Ensure that the climax comes only into

the last sequence but one.

3. Arrange at least one out-of the-ordinary sequence early in the film.

4. Insert a note of comedy or sentiment in

two of them.

5. Connect the first and last sequences, so that the whole is rounded off satisfactorily.

Here are some examples:

1. Suppose you are planning a 4-minute film on a family tea-party in the garden. You could devote the whole footage to the tea (one sequence) or you could introduce each character, giving half-a-minute to each, with perhaps reasons why they will all be late. Then a couple of minutes for your tea scene, and some suitable pay-off at the end. Clearly this is a brighter approach and one more likely to kindle further ideas.

2. By climax we mean the culmination, not what has come in the professional cinema to mean a storm or car chase. Here the tea is the climax or the unexpected arrival of guests with forgotten invitation, or sudden recollection

that the family had been asked out.

3. This is most important. Even if you run out of ideas, you can always work in some special effects to liven things up. A comic dream in which every eatable touched vanishes would do as a last resort. In a film with a gardening slant, you would extend yourself with some big close-ups of prized blooms, filmed at a few inches with supplementary lens. In a sports film, one good slow-motion sequence will appeal more than sporadic, separte slow-motion shots.

4. Borrow if you can't think of anything. Any member of your audience who notices the derivation will be highly delighted at having done so and will compliment you on it! Daily newspapers provide an inexhaustible source of

5. A familiar example is the series of close shots of rain-drenched apples which opened and closed Earth. A pair of shots beloved by comedy script-writers and used for both starting and ending so many films is:

C.S. He is in despair, then brightens up and

starts forward. . . .

of Style

M.S. A blonde alights from a smart car. Suppose you are making a 4-minute film on the new house into which you have recently moved. Now whatever the house, whether one-of-a-row or a dream cottage in idyllic woodland setting, it must be possible to get three shots of it at different distances, and it must further be possible to include in these three matching shots some detail that stamps it as your home. It could be you, leaning over the gate in the George Gambol manner. Or it could be your car, parked without. Or your dog, on the pavement.

Add this detail, and then get ready to start and end your film with this simple series of shots, the first with morning sun, the second

with evening sun:

Open . . . 1. Fade-in. FL.S. the house.
2. L.S. ditto.
3. M.S. ditto, the detail now clear.

Close . . . 62. as shot 3, with detail generally similar. 63. as shot 2. 64. as shot 1. Fade-out.

Allow about 7 seconds for the faded shots, and about 5 seconds for the sandwiched long shots (their content has already been perceived by the audience). The mid shots will be of whatever length the detail will carry-perhaps as much as 10 seconds. You might be lucky and have a dog who will kindly walk in with a newspaper in shot 3, and in shot 62 will get up and wander into the house.

Try not to label films. If you are asked round to see a film titled Our Holiday, 1955, surely your heart sinks? Such a title is no more than the label on a medicine bottle.

Choose a good main title and take care over sub-titles. Get detail correct, e.g., use quotes for dialogue titles. Keep the latter concise and in character. Do not avoid them because you think they are out of fashion. A succinct sub-title is far to be preferred to long-winded attempts at avoiding its use.

You don't have to see moving lips. How about reviving the old trick of feet walking, meeting, question and answer, proceeding? Animals can talk with sub-titles, just as they do in cartoonists' jokes.

Improving on Nature

Fond mother spruces up the child for the Zealous horticulturist prepares his wonder exhibits for the local flower show. They do not offer the subject "as is" and hope for the best. On the contrary, they do all they know to improve on what nature has provided.

Just so, when you have decided to takefor example—a big close-up of the prize lupin, you may wish to add a dew drop to a leaf; or you may get at a rose-bud with water from a fine spray. Another valuable trick in filming flowers is to provide a black background: you must have seen this effectively done in nurserymen's catalogues. Why not copy?

If you should find yourself drifting round a handsome garden, shooting desultorily at flowers and flowerbeds, always from tripodheight, you must know you're wrong. Just watch the expert examining his blooms: he stops, considers, handles, compares, stoops for closer appraisal. And in this is the whole technique of the movie camera revealed.

Often, however, the ideal set-up for the main part of the subject or action leaves you with no foreground. Well, look around for portable foregrounds: they are numerous.

One end of a garden bench might serve, or a tree-branch held up by an assistant (off) to frame one top corner, or a table with two empty glasses. Once you acquire the trick of asking yourself what ought to be done about the foreground, you will find vourself giving answer.



Join a club and you will gain the opportunity of making acquaintance with a variety of equipment. When Otago C.C. equipment. When Otago C.C. of Dunedin, New Zealand, went filming in the Botanical Gardens, they mustered an imposing array of cameras. And note that almost every camera had its tripod.

Odd Shots

Highly Children's drawings often excite one at first and appear most impressive. But close examination invariably shows them to be crude and unfinished not only in execution but in idea. The colours are often harsh and fight each other; the animals, people and things in them are stated in the broadest terms. Often they exhibit little or no pattern, and if there is any planning at all, it is frequently marred by incongruities. Occasionally, however, one is struck by the potentialities of a young artist who gives promises of good things.

These children's drawings remind me irresistibly of the vast majority of amateur story films. Their producers have been let loose with a cine camera, just as the kids have been let loose with brushes and paint. There has been no formal instruction, and consequently there is a vast ignorance of the techniques that experience has proved to be most efficient. And when I talk of techniques, I refer to the construction of the film and the portrayal of people and situations, rather than to the relatively simple technical problems.

Unconvincing Situations

The amateur film maker, just like the child, draws with bold, crude strokes. The situations he produces are often most unconvincing because they are insufficiently stated; his characters are mere symbols with only the most superficial resemblance to real people. His compositions, both within the individual frame and of the film as a whole, are either entirely lacking or are imperfect. But sometimes, like the child, he impresses by exhibiting a fresh outlook which shines through all the crudity and excites the skilled observer.

All this is inevitable, and I don't complain about it. What I do strongly object to is the complacency of the producers. Unless they are patted on the back, they are gravely offended. However gently one tries to criticise, the reaction is sulkiness, disbelief or refusal to listen. The very few people who will listen are the ones who eventually occupy the leading places in the movement. That is not to suggest that one's own criticism has been responsible for this; rather is it due to their objective attitude.

I unhesitatingly affirm that the truly successful films are those made with an audience in mind. The most successful amateurs are those with a powerful sense of showmanship and a keen appreciation of what will please, shock or in some way impress.

A Kodachrome film of mine was Film Protection disfigured by some rather unsightly black marks, so I sent it for treat-ment to Henderson's film laboratories at Norwood, S.E. London. The improvement effected was most marked. This firm also give a protective treatment to new films which will greatly prolong their life and give them a better chance of survival when handled by semiskilled projectionists (as, alas, are many of those to whom we lend films). Another good thing for new films is the treatment given by Poliwax, of Praed Street, London; this, as its names implies, is a coating with a very thin layer of hard wax that acts as a lubricant during projection and protects the surface.

Home Scene The Colonial Office has commissioned a professional film company to make a picture of a typical English village—South Harting in Hampshire—to give colonial peoples an impression of community life here. But the amateur has beaten the professional to it, because nearly 30 years ago Major R. Miller of the A.C.A. of that time produced a 16mm. film, about Maids Moreton in Buckinghamshire, which not only had considerable success here but was widely shown throughout the U.S.A. It included such items as villagers taking their Sunday dinners to the local bakehouse, and telephoto shots of couples strolling in the local lovers' lane.

No Reply When Walthamstow A.C.S. set out to organise their 1956 Film Festival, they wrote to a great many clubs, only five of whom bothered to reply. I hope the others are alive to their rudeness towards an organisation that tries so hard to benefit the cine movement. In spite of the rebuff, Walthamstow put on their usual first class presentation. The exclusively silent film programme owed a great deal to the extremely competent sound accompaniments built up by the Walthamstow technicians.

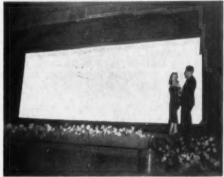
Framing In an industrial colour film I saw today there was a fairly big close-up of a hand holding some labels. Also in the picture was the other hand, holding a glove in such a way that the fingers, the reddened finger nails, and the fingers of the gloves pointed forcefully towards the significant part of the picture. In another scene, the shadow of a moving wheel had been used to fill up the corner of the frame in such a way as to direct attention to the principal character. It is

touches like these that mark the skilled director.

In Character In amateur films the actors either change from mood to mood with the rapidity of a switch being clicked on and off, or else—if the director is "advanced" — they gaze blankly in an indeterminate direction for an awful long time, supposedly "registering" some emotion or thought or something. The first is wrong because people just don't behave like that. The second may occur in real life, but a moving picture is not real life.

Just as the cameraman builds a pattern of light and shade to give interest and meaning to his picture, so the director must build a pattern of light and shade of small movements and mannerisms to make his characters believable people. But, mind you, it demands a lot of hard work, much observation, and probably reams of paper and quarts of mid-

night oil.



21ft. screen used for the British premiere of a 16mm. Cinema-Scope feature, Love Me or Leave Me, staged by M.G.M. at the blis F.S. (Prudential Assurance Co.) theatre. The Ross Expandascope anamorphic prismatic lenses gave a throw of 135ft.

Another The other day I saw a demonstration at M.G.M. headquarters of the Vidoscope, a cylindrically ground 4-element lens system similar to that used in CinemaScope and intended, no doubt, for use with the company's 16mm. Cinema-Scope colour films to be issued this year. The lens can also be used on the camera for direct shooting of 16mm. In the latter, both colour and definition created a favourable impression, and there was surprisingly good illumination on the wide screen.

But two things puzzled me about the demonstration. One was the appallingly bad quality of the colour reduction prints from 35mm. Not only were the colours and tonal values most inferior, but some lack of coincidence between the 35mm. and 16mm. systems employed resulted in the latter exhibiting marked lateral stretching, particularly in big close-ups. The second point was the amateurishness and immaturity of the camera

work of the directly shot 16mm. material. There was one rapid pan that would have made the most tolerant viewer shudder. I had always thought that people in show business understood presentation.

Outlook Settled Apropos of current interest in 16mm. wide screen, at one time I was worried lest the supply of films of normal format suffered, just as silent films did after the advent of sound, and that unless we spent relatively large sums on anamorphic attachments, our projectors might become comparatively useless. But M.G.M. have given an undertaking, and have recently reaffirmed it, that they will continue to issue prints with a 1.75-1 ratio. Probably the others will follow suit.

Lip Sync. It is good to know that it is a British firm (Kelvin and Hughes, who make the Ampro projector) which is responsible for the self-contained equipment for making lip-sync. recordings on 16mm. wide perforated tape, illustrated in A.C.W. recently. It is already in active use by one of the most progressive professional sound recording firms. Doubtless the manufacturers had television needs in mind, but the facility is there for amateurs who want it. Already I hear a rumour that a prominent amateur cine club is discussing ways and means of raising money to buy one.

Side by Side I like the radical way Siemens have tackled the problem of magnetic sound for 8mm. Simply stated, they have produced a projector that runs two ribbons of film. That on the right side of the machine carries the pictures; that on the left which runs synchronously with the visual strip, carries the sound. Simple isn't it? The Type 2,000 projector can also record, of course.

Going The Committee of the Kine Group to Town of the Royal Photographic Society are really going to town these days, and their activity is paying off in the form of greatly increased, enthusiastic attendance at meetings. The programme of a recent film show included a professional commercial short on pottery, a music teaching film, another about motor racing on ice, a documentary on malnutrition in Egypt, a story film by an amateur film society, and an amateur holiday record. And every one was worth seeing. It is pleasant to find so august a body both alert and down-to-earth.

All on 16mm. Talking of august bodies, the B.K.S., the leading technical cinematographic organisation, held its annual convention in May, when the hand-picked programme of films presented to members was entirely on 16mm. It included one of the latest A.C.W. Ten Best winners, Only A Mirage, as an example of the good work the amateur is doing.

| Date | Name | Item | Amount | | | Date | | Name | Item | Amount | | |
|-----------------|-------------|--|--------|----|----|---------------|---|---------------------|--|--------|----|----|
| 1955 Jan. 26 | R. Debenham | Subscription | £ | 8. | d. | 1955 April | | Bell & Howell | Cell and new | £ | 8, | d. |
| May 11 | | 1955 Purchase Ten Best tickets (1) | 1 | 0 | 0 | | | | lamp for pritr. | 5 | 12 | 6 |
| | Members | | | 11 | 6 | May | 5 | Walthamstow C.C. | Purchase of Ten Best tickets for members | 5 | 1 | 0 |

Cine Society Finance

No film can be made without money. This basic problem, which many amateurs are inclined to treat with reticence, is here brought out into the open and discussed from a practical point of view.

By DAVID ANDERSON

Surprisingly little has been written about the financial problems involved in running a cine club, and often an aura of mystery surrounds the activities of the club treasurer. Once he has relieved you of your subscription at the beginning of the year, little else may be heard from him except for the periodical statement concerning the club's financial health, and the occasional balance sheet, which to some members' astonishment, strikes a balance with apparent ease.

Possibly some amateurs feel that there is something slightly indelicate about money as a subject for public discussion. Yet, if films are to be made, financial support must be forthcoming, and a proper administration of funds is the firmest rock on which a prosperous and

successful club can be founded.

So I have no compunction in breaking what appears to be a conspiracy of silence. In describing my work as the treasurer of the High Wycombe Film Society, I shall pass on such practical hints regarding procedure as may be useful to others about to embark on a similar job. I shall also try to say something constructive about the broader aspects of financial policy and the ever-present problem of keeping out of the red.

Three Sources of Income

The main activity of our society, since it was formed in 1947, has been film production.

We endeavour to balance the expense of making films and the running costs of the club with the three main sources of income: subscriptions, film hire and film shows. These sources alone are not always sufficient to cover costs, and so other methods of raising money have had to be introduced as a means to an end.

The five items which make up my book-keeping equipment are, an account book, petty cash book, cheque book, receipt book and cash box, the first of these being the most important. There are a number of systems of book-keeping, but the method which I am going to operate and it gives you, at a glance, the balance of the club's funds at any time.

My account book is a plain ruled hard cover notebook, at the front of which I keep the day-to-day entries of Receipts and Payments. I use the full width of the two pages, the left-hand page being ruled off in five columns. These columns are headed from left to right: Date, Name, Item, Receipt Number and Account. The largest width is given to the "item" column. On the right-hand page three sets of pounds, shillings and pence columns are ruled and headed from left to right: Receipts, Payments and Balance.

Working from the back of the book, I give single pages to three of my separate accounts and double pages to the other two. Every item entered at the front of the book is abstracted into one of these accounts. The pages are simply ruled into four columns and headed from left to right: Date, Item, Amount.

Arbitrary Titles

The titles of the accounts are quite arbitrary, but I call them: Past Productions, Film Hire, Current Production, Film Shows, General. The last two mentioned are entered in the double page sections, since only these have both receipts and payments. Both pages are ruled and headed in the same way.

Once a film has been completed and all items of expenditure have been entered in the Current Production account, this account is closed, and any future expenditure on the film, such as prints for purchase by members, prints for hire, periodical waxing or reprinting of sections which may have become damaged, are entered in the Past Productions account.

The Film Hire account is self-explanatory. In the Current Production account, the main items are the purchase of film stock and photo-floods, and sound costs where applicable.

On the left-hand page of our double page Film Show account we would find the receipts from the sale of tickets, programmes, refreshments and advertising space in the programmes. On the opposite page would be the payments incurred by way of hiring the hall and the films, the cost of all printing and advertisements in the Press, the necessary licences for the show and any sundry costs.

| Date Name | | Name | Item | Receipt | Account | R | eceip | 230 | Payments | | | Balance | | |
|-----------|---|------------------|---|---------|-----------|---|-------|-----|----------|----|-----|----------------|----|-----|
| 195 | 5 | | | No. | | £ | 8. | d. | 6 | 8. | Id. | 6 | 8. | 1 d |
| Jan. | 1 | _ | Bank balance brought forward | | | - | | | 1 | | | 71 | 12 | 1 |
| 99 | 3 | Bristol A.C.S | Hire of Portrait of Wycombe | 1 | Film hire | | 15 | 0 | | | | 72 | 7 | 1 |
| 39 | 4 | Treasurer | Petty cash | | General | | - | - | 3 | 0 | 0 | 72 69 69 | 7 | 9 |
| 39 39 | 4 | Bank | Cheque book, No. 13 | | General | | | | | 4 | 0 | 69 | 3 | 9 |
| 39 | 6 | P.L.A. Cine Soc. | Hire of Leave It to Me, plus postage | 2 | Film hire | | 12 | 2 | | | | 69 | 15 | 11 |
| 99 | 6 | D. Anderson | Subscription, 1955 | 3 | General | 1 | 0 | 0 | | | | 70 | 15 | 1.7 |

Details of this and the other entries reproduced in these pages are given in the accompanying article.

The General Account contains any items which have not been abstracted to the previous accounts and those concerning the running costs of the club. It is in this double page account that I include, on the receipts page, the members annual subscriptions and the sum paid for the periodical reproduction of our club stills. The payments page records the purchase of any club equipment, our subscriptions to the British Film Institute and other film society associations, and cheque books and petty cash.

At the foot of all these accounts I keep a "running total" in pencil. A "running total" is one which is increased by the value of each new entry and hence shows the sum total for

that page.

The routine which I follow, therefore, is to enter the items at the front of the book under the headings on the left-hand page (under "Receipt No.", the number given to an invoice being paid, and under "Account" the account at the back of the book to which the items will be abstracted). On the right-hand page the amount of the item is entered under the "Receipts" or "Payments" heading (whichever is appropriate), the "Balance" in the previous line is increased or decreased accordingly and the new balance noted on the same line as our new entry. I then turn to the account at the back of the book and enter the new item and finally adjust my running total at the foot of that account.

The petty cash book I use for small cash payments for such items as stationery, postage and registration fees for films sent on hire. From time to time a cheque is drawn for paying into the petty cash account and is recorded as an item of payment "to Petty Cash" at the front of the account book; it also appears on the left-hand side of the petty cash account. This is made out double page width, with each page ruled into three columns headed: Date, Item and Amount. All "petty cash" cheques are entered on the left-hand side, while the payments are entered on the right.

Credit Balance

I always maintain a credit balance in this account until just before the end of our financial year, when I either pay the final credit balance into the Bank, making the suitable entries through the books, or purchase postage stamps to the same value. The new year would commence with a cheque being paid into the petty cash account. The two reasons for this move are so that a bank statement may be obtained at the end of the financial year which will tally with the balance in the books, and to balance and clear the petty cash account annually.

Our club has a bank account and I pay all bills by cheque. I feel that paying invoices by Postal Order is liable to cause confusion (especially when other invoices are paid by

| | | | | | | PI | TTY | CASH | | | | | | | | |
|--|--|--------|-----|-----|---------------------------|-------------------------------|------------------------|---|---|--------------|------|-----|-----|------------------|--|--------------------|
| Date Item 1955 Jan. 4 Mar. 1 From bank | | | | | Amount & d. 3 0 0 0 1 0 0 | | | Date 1955 Jan. 1 " 5 " 5 | Item Invoice book for Film Hire Secretary's postages Chairman's postages | | | | | Am | 1 5 2 | d. 6 0 10 |
| | | | В | ALA | NCE | SI | HEET | FOR FILE | M SHOW | | | | | | | |
| | | Receip | ots | | | | | | | Paym | ents | | | | | |
| 20 doz. ice | | | *** | *** | 6 | 8. 0 6 10 0 10 | d. 0 3 0 0 | Hire of 3 Press 20 doz. Printing | Town Hall films advertiseme ices at 4/6 d 300 progra 25 posters 500 handbi amplifier e of discs | loz. mmes | *** | | *** | 13 1 5 4 9 1 4 3 | 8. 11 3 4 10 9 3 15 4 7 | d. 600009002 |
| | | | | | _ | | _ | PR | OFIT on sh | ow | *** | *** | *** | 43 15 | 7 18 | 10 |
| | | | | | €59 | 6 | 3 | | | | | | | €59 | 6 | 3 |

cheque), but one can doubly verify any payment by cheque from the cheque book stubs and the bank statement. The number given to an invoice can also be noted on the stub.

It is true, of course, that one has to pay for the cheques and that bank charges are likely to be incurred. These are based on the number of cheques drawn and the amount of one's balance. In our case we draw about 50 cheques in the year and our bank balance is small—two factors which would encourage the bank to levy a charge. For our Society this amounts to 10s. 6d. each half year—a small charge for the security and facilities offered.

Recording Receipts

Receipts are issued from a little duplicate receipt book for all incoming payments, and their numbers noted in the "Receipt No." column in some contrasting way to the numbers which are given to each invoice as it is paid. I use blue ink for the former numbers and red for the latter.

At the end of the club's financial year, assuming it has been a successful one, the difference between the total Receipts and total Payments gives the increase in the club funds as a result of the year's activities. If we now add to this figure the credit balance brought forward at the beginning of the year (this being the first entry in the "Balance" column at the front of the book), we have the credit bank balance at the end of the current year. This will be the same figure as the final entry in the "Balance" column.

Two items which are apt to be overlooked are the purchase of cheque books and bank charges. When a new cheque book is obtained, the bank will deduct the value from one's account, but an appropriate entry must be made through the club's books as a "Payment" item and abstracted to the General Account. In the same way, bank charges which appear twice yearly on our statement from the bank, must also be recorded in the books. I find the best time to do this is at the end of the financial year. The entry is abstracted in the same way to the General Account.

Producing a Balance Sheet

So much for the system, its method of working and the books and equipment used in the treasurer's work. At the annual general meeting, the treasurer is allowed to hold the stage for a short period as he makes his report. This is accompanied by a statement of accounts which I usually pin up before the meeting commences so that the members can have an opportunity of studying it. There are, however, occasions during the course of the year when a statement is needed about, for example, the production cost of a particular film to a certain date or the financial result of some club event, and this can be best done by producing a balance sheet.

Let us suppose that the club has held a film

show and at the meeting following it the members wish to know what profit has been made. From his Film Shows account, the treasurer only requires to list the items of receipts and payments appertaining to the particular show. All items of a similar nature (such as the advertisements in the Press or the hire of the various films) can be recorded as a single total, but the main object of the balance sheet is to show clearly the various costs and receipts and the profit from the show.

Box Office Arrangements

The treasurer usually finds himself in charge of box office arrangements at film shows and requires a cool head and plenty of small silver. Incidentally, I have found 100ft. film tins very useful for keeping the small change for our programme and ice cream sellers. They also serve as separate containers into which the proceeds from these sales may be placed and thus make the treasurer's job much easier when he later starts to tot up the individual receipts.

For our annual general meeting I prepare a statement of accounts set out in such a way that it shows the receipts and payments and the profit or loss made on the individual accounts. Finally, in the profit and loss columns the increase or decrease in the club's funds through the various transactions during the year can be shown to agree with the credit balance at the bank. This is set out in four columns headed "Receipts", "Payments", "Profit" and "Loss". The first two take up about a third of the width each, as there must be sufficient space for a brief description of the item alongside its cost.

Profit and Loss

Since the Film Show account has recorded all items concerning various film shows during the year, we now have an opportunity of collecting under separate accounts all items of receipts and payments relating to each individual show. These are listed and the difference between the totals of the receipts and payments is entered in the appropriate "Profit" or "Loss" column.

This is done for each of the accounts kept at the back of the accounts book (or sub-divided as described in the case of film shows) and the totals of the "Profit" and "Loss" columns obtained. The difference between these will be the increase or decrease in the club funds as a result of the year's activities.

When these figures show an increase or "profit", the amount is added to the bank balance brought forward from the previous year to give the new balance which will be carried forward to the new year. In the event of there being a "loss", this figure is, of course, deducted from the previous year's balance.

Next month David Anderson considers ways and means of paying one's way—and of making a useful profit—and offers concrete examples as provided by his own club's finances.

The Shot that Took the Whole Morning



Walthamstow A.C.C. do not claim to have devoted hours to taking single shots for their new film, Nurse Bingle, but they can point to the fact that they have exposed 1,000ft, on nine sequences in six months.

By DENYS DAVIS

1st April. Easter weekend should see me out and about. But it doesn't, for the very good reason that we are trying to take a few tricky little shots for a story film we're tackling. One shot took the whole morning to rig up, but as we had such fun doing it, the time was well spent. I know that readers are sometimes annoyed when I point out that I couldn't care less what my films are about just so long as we enjoy making them. When I go on to state that many shots are simply "test bench" experiments to try out some new idea or gadget, they become practically apoplectic and then I get messages from a great height telling me that it is all wrong to let technique take precedence over the message.

Well, perhaps it is the wrong way to make films and certainly it would be if you and I were making films for a living. But few of us are, and so I find it quite amusing to script some wildly difficult shot—for an amateur to tackle—and then go ahead and film it. Today we're doing just that.

I wanted to show a beautiful, begloved and bejewelled hand open a dressing table drawer to lift out a bottle of expensive perfume. The camera was to swoop down and in until the label on the bottle practically filled the screen. Without a camera crane, quite a tricky shot to take, but effective provided the camera is rock steady at the beginning and end of it. Stop reading for a moment and think of various ways you could take the scene and then check how your ideas tally with ours.

This is how we did it: the establishing long shot was filmed in the curtained alcove of my mother's bedroom which, fortunately, is fairly large, so that we were able to get the camera well back—far enough, in fact, to include part

of a wardrobe and most of one of the beds. The position of all lights was carefully measured and noted down.

Then we unhooked one pair of curtains and took them, together with the dressing table and stool, to the garage where we set them out to duplicate the scene. For the camera crane, we attached four thick cords, about ½in. diameter, to screw eyes fixed to the corners of a short plank. Four corresponding screw eyes were fixed in the wooden roof of the garage so that the plank, at its lowest point, was only about ten inches away from the scent bottle, when it was held above the open drawer.

Reverse Action

We were by now nearly ready to take the shot. A couple of brackets had already been screwed to the plank so that the camera could be bolted to it upside down. We rehearsed the action in reverse to allow the camera being accurately lined up for the commencement of filming for the extreme big close-up that ended the shot.

Then, as the camera was pulled back to a point near the top of the roof, our actress placed the bottle in the drawer, closed it, stood up and took a couple of steps backwards out of frame. If her walk appears clumsy when we see the rushes, it will be possible to cut because we have overlapped the action in my mother's room.

Well, how would you have tackled the job? Perhaps you wouldn't have bothered to write in a couple of shots like this in the first place. A pity, because taking a few out-of-theordinary scenes like these teach you more about handling a camera than a stack of text books.

4th April. The sound boys are ganging up on me! From time to time I put a gentle little dig in this column about them and issue

an annual challenge to complete a perfectly intelligible sound film. Now I hear that a couple of them have got together and are sharing a workroom over in Edgware.

But not to worry. They're each working on their own pet synchronising systems, so the prospect of either actually making a film is still quite remote. But I do want to be there the evening Mr. A tries to show his film on Mr.

B's synchroniser!

7th April. David shows me the new lighting outfit that he has just completed. He has successfully tackled the problem of broken plugs once and for all, I think, by hunting around and purchasing the best design for the job. He has used "M.K." brand triangular three pin plugs — both five and fifteen amp sizes—comprising a bakelite moulding of unusual thickness to hold the pins. The base cover, of rubber, extends forward to fit all over and around the bakelite to protect it from knocks. The cable comes from one side of the plug through a hole in the rubber, not simply from a cut in the plug top, as is more customary. A firm cable grip of the conventional bar-and-two-screws type completes a really well-designed plug.

For his distribution board, which has flush sockets set down in a row on either side, he has used the normal domestic type of brass circular plate with a china insert, because these are also less liable to accidental breakage than the surface fitted kind. This board is oblong shaped, with two sides overlapping the others to form an effective cable drum around which the main lead can be coiled for trans-

portation.

14th April. Many a true word spoken in

jest! Arthur Askey's TV show was faded out prematurely one week without the credits. So he started his next programme by cranking up the list of credits through a vintage mangle the camera tracking back to show him winding the handle. And not such a bad idea at that, if you think about it.

20th April. The Grasshopper Group put on a show of their films recently. They sent me an invitation. Thank you very much. I went along. I enjoyed it. They've got ideas and the energy to see them through. They've made films that involved staggering co-ordination of artistic temperament. They've made a simple little film to a Sousa record—"If you knew Sousa like I knew Sousa"—that I much preferred to their Battle epic.

They've churned out plenty of other firstrate material, too. They've got somebody far better than average at handling publicity. They've got plenty of members, but could use more. What else could this group possibly

need? A projectionist.

23rd April. Commercial TV has just begun to use amateur films over here as programme material in its own right. Not patronisingly, as in those "Cine Holiday" series, but as sheer entertainment, paid for in hard cash.

In America this has been going on for some years, with the result that a well-produced amateur film will find a ready market. So now good money is forthcoming for a likely subject. But forget most of our amateur films when you compare their results with ours. Apart from the fact that 16mm. film is used, these productions are handled like low budget 35mm. movies. Twin system sychronised film is the

(Continued on page 176)

There are commercial outlets—our Diarist boints out.—for amateur films in America. So there are here, though not on so elaborate a scale, Film sponsors will sometimes cast a speculative eye on the club with a reputation for turning out good work. Kingston and Dist. C.C., for example, have recently completed a film for a firm making motor mowers. In this still they are seen at work on a filming and recording session.



Record

Rendezvous

By FREDERICK RAWLINGS

A long-playing disc of film music which has recently appeared is likely to make the fuddy-duddies mumble in their beards. I refer to the recording from the sound track of Otto Preminger's The Man with the Golden Arm (Brunswick LAT 8101). The film itself did not fare too well with the critics and, so far as I have seen, Elmer Bernstein's score seems to have been overlooked in the general condemnation. The music, with its echoes of Stravinsky, and its jazz sequences, seems to me to reflect most effectively the inward struggle of the drug addict striving to break free from his addiction.

It is a generally accepted maxim that film music should be unobtrusive, but Frankie's outlook is as distorted as the twisted arm which publicised the film. What better to illustrate the crazed obsession of such a man than the driving impelling rhythm of modern jazz? Among the most interesting sequences is Zosh, a musical representation of Frankie's wife, played by Eleanor Parker. A straight orchestra handles this sequence and we get an impression of a dreamy, petulant woman and a suggestion of her sordid background.

The character of Frankie Machine—played

The character of Frankie Machine—played by Frank Sinatra—is brilliantly stated in the sequence of that name. Shorty Rogers and his Giants play this section with a distinctive driving rhythm. The "Fix" represents Frankie's surrender to his craving for the drug. The narcotic takes effect and the jazz becomes weirdly distorted. From these twisted sounds there emerges an impelling lolloping rhythm. The first side of the record ends with Molly. Here the straight orchestra takes over and the music adopts a sad, resigned mood to represent the hopeless position of Frankie's girl friend.

Driving Rhythm

Sunday Morning—the second sequence on side 2—mirrors the utter desolation of the drug addict. Gradually, the music resolves itself into the familiar driving rhythm which we now associate with Frankie's craving for a "fix". Desperation helps us to feel the tension building up inside Frankie. This sequence is played by the straight orchestra effectively alternating with the jazz section. The Cure is the sequence where Frankie agrees to take the "cold turkey" cure—three days' withdrawal from drugs. The music is tentative at first, then come several breaks on the drums. The associative clamour for a "fix" can be heard, but Frankie is in a locked room. Sombre notes take over until, at last, Frankie

finds peace in unconsciousness.

I suppose Elmer Bernstein has broken every rule in the film book with this music, but after a decade of cascading goo from the strings of Hollywood, I found his approach remarkably refreshing. I have devoted a lot of space to this one record, although I do not expect everyone to share my enthusiasm for it. But if you are interested in film music in all its facets, this record is a must. In a sense, the craving of Frankie Machine is a reflection of the crazy, mixed-up age in which we live, and much of modern jazz seems to express this uncertainty. I suggest that any amateur film maker planning to tackle a contemporary social problem would do well to consider the possibilities of what, after all, has been called "the folk music of the people".

Movie Themes

As long as I can remember, the name of Dimitri Tiomkin has been somewhere up there in the credits. Now a disc of his work has been issued: "Movie Themes from Hollywood" (Vogue LVA 9006). The titles—all of them separately banded—are (Side 1): "High and the Mighty" (with whistling soloist); March of the Champions—"The Champion" (syncopated march—very American in atmosphere); Jamie—"A Bullet is Waiting"; Strange Lady in Town"; theme from "Dial M for Murder" (dramatic opening, then romantic); "Return to Paradise". Side 2: "High Noon"; "Land of the Pharaohs" (synthetic oriental); Hajji Baba—"Adventures of Hajji Baba"; "Duel in the Sun"; Look, What You've Done—"I Confess" and Love Theme, "Lost Horizon" (wistful, romantic).

This is film music at its most soporific and to be properly appreciated should be played in a darkened room to the accompaniment of the rustling of paper bags, the shelling of peanuts and the sucking of ices! With the issue of this collection, the listener is in a position to compare music written for widely varying films. Not unexpectedly, it has to be reported that, apart from those titles that have been lyrics and sent on their popular way, most of the themes sound strangely alike.

The music of Debussy and Ravel is nearly always suitable for accompanying films; on a ten inch L.P. (Capital CCL 7509) two excellent examples can be found. Ravel's Introduction et Allegro is full of lovely sounds evocative of rippling water. Try it for pastoral scenes, travelogues or documentaries. The Danse Sacree and Dance Profane of Debussy is restful, civilised music. There seems to be no definite mood, but it fits neatly into nature studies.

I suppose everyone now knows Rimsky-Korsakov's Symphonic Suite, Scheherazade. A new recording of this work has just appeared, conducted by Stokowski (H.M.V. ALP 1339). The mood and atmosphere are, of course, out and out oriental. Berlioz's Symphonie Funebre et Triomphale is now available on Nixa LLP

8040. If you want some really solemn music try the first movement. In contrast, the third

movement is majestic, joyous.

Marches Around the World (Vanguard PPT 12014) is something of a misnomer. France, Austria, Czecho-Slavakia, Germany, Hungary and Italy are the only countries represented, but in each case the marches are played with parade ground precision.

Full Supporting Programme

A Booking Guide for Showman and Film Maker

FOCUS ON LEISURE (Britain). 1 reel, 7s. 6d.

G.B. Film Library.

There are already nearly a dozen in the Focus series available from G.B., and more are promised. They share a high standard of camerawork and a remarkable comprehensiveness. This particular Focus, for instance, includes beauty culture, ballet, adult education, the pubs, art, scout troops, jive, Service volunteers, boxing, sculpture, gliding, potholing, parachute jumping, P.T. and climbing in its survey of how the nation spends its spare time.

But the film suffers from a fault rarely found in any of the *This Modern Age* or *The March of Time* series. It makes no point; it draws no conclusions. Perhaps it was never the producers' intention to do so. Nevertheless, any film maker who is prepared to go to such lengths to cover a subject must—or should—have something to say about it. The very least he should want to do is to start his audiences talking.

Here we are presented only with a competently shot and edited series of shots relevant to the film's title. Most of what we see is already familiar to us, and as the film adds little that is new to our knowledge of these scenes, a great deal of it is merely wasted

celluloid.

Before you start your next production, ask yourself whether you really have something to say about your subject. Focus on Leisure is something of a warning of what is likely to happen if you haven't.

KERMIS (Holland, 1950). 12min. 7s. British

Film Institute.

This brief study of a tiny boy's visit to a fairground was made by the Geluidsfilm Experiment Group, a Dutch amateur organisation which concentrates on the production of experimental shorts. Superimpositions, wild angles, quick cutting effects and rapid camera movements are used to build up a jumble of impressions. Fascinating as a technical exercise or as an agreeable novelty, it is nevertheless its candid camera shots of a child which are its most effective feature. Those shots of him wandering among the crowds or being reluctantly dragged from a merry-go-round make the picture.

At Home with the Directors

(10) MARCEL CARNÉ

Marcel Carné, one of the most distinguished names in the French cinema, was born in Paris in 1909 and began life as a film journalist. He entered the world of film production as a cameraman, rising through assistant director of photography to assistant director. In this role he worked with Richard Oswald (he was assistant on the film Cagliostro (1929), once issued on 9.5mm.), René Clair and Jacques

Feyder during 1929-35.

Of these three, Feyder was his master, and it was he who secured production of Carné's first original feature, Jenny, with Francoise Rosay in the title role. This film began his association with the poet, Jacques Prévert, who has scripted all his best films since. Indeed, the Carné-Prévert team soon proved an outstanding one, first with Drole de Drame, and then Quai des Brumes (1938). Carné made Hotel du Nord (1938) next, without his partner, but in the following year they produced their masterpiece, Le Jour se Leve, perhaps one of the six greatest films ever made.

This perfectly harmonious team, working almost as one, continued production through the war years, but their post-war work has often been frustrating and incomplete. At least seven features have been started by Carné and then abandoned owing to production difficulties. The Carné-Prévert films stand alone for the depth of their characterisation, their visual impact, the poetic dialogue and a slightly bitter fatalism. The leading characters are perhaps over-simplified into good and evil, and the happiness of the protagonists invariably finally destroyed. They are essentially poetic films, despairing but beautifully conceived.

DROLE DE DRAME (France, 1937). Scenario by Jacques Prévert. With Francoise Rosay, Louis Jouvet, Michel Simon, Jean-Louis Barrault, Jean-Pierre Aumont. 16MM. SOUND: 10 reels, 96 mins. (Film Traders). Even the starstudded cast could not make this amusing piece more than a moderate success. The farcical story, with its malicious touch of satire about the exploits of an elderly botanist who secretly writes thrillers scarcely gave the producers an opportunity of rising to their full stature. Perhaps most interesting for the brilliance of its acting, this Carné film is unique in that it is set in England.

LES VISITEURS BU SOIR (France, 1942). Script by Pierre Laroche and Jacques Prévert. With Arletty, Maria Déa, Jules Berry, Alain Cuny. 16MM. SOUND: 11 reels, 102 mins. (G.B. Library). An escape from the unhappy present to the Middle Ages, this notable film,

made during the Occupation, is symptomatic of its period. Staged with perfect taste, style and technical skill, this medieval fantasy about the Devil and his emissaries is a major work, recreating its period most vividly, yet retaining its elements of fantasy to the characteristically striking ending, when the lovers, turned into a stone statue by the Devil, are re-united, their hearts continuing to beat in unison. For once, in a Carné-Prévert film, love and goodness

could not be destroyed.

LES ENFANTS DU PARADIS (France, 1943-4). Scenario and dialogue by Jacques Prévert. With Arletty, Jean-Louis Barrault, Pierre Brasseur, Maria Casarès, Marcel Herrand, Gaston Modot. 16MM. SOUND: 20 reels, 162 mins. (G.B. Library). Carné's last war-time film, and for many, his masterpiece. Certainly it is the richest, most stylish of all the Carné-Prévert productions. Set in the Paris of the last century, its story concerns the fringe of the theatrical world of the day, with two of its leading characters based on real people. But the film has all the complexity of a novel by Dickens or Balzac, and all their variety and vividness of character.

In addition, by its very portrayal of the

then two reigning theatrical styles, mime and drama, it affords an interesting comparison between the arts of stage and screen. As usual, the fatalistic theme is present, but the staging, the fluid photographic style, and perhaps above all, the acting throughout, make this an exceptionally satisfying work.

Once more, too, it has an unforgettable ending. Barrault struggling hopelessly against the heartless, pleasure-seeking crowd and finally being swallowed up in it, with the mocking cries of the evil Jericho (Pierre Renoir) taunting him, symbolises the prevailing Carné-

Prévert theme.

LES PORTES DE LA NUIT (France, 1946) With Nathalie Nathier, Yves Montand, Serge Reggiani, Pierre Brasseur. 16mm. SOUND: 12 reels, 109 mins. (G.B. Library). Peace brought a return to the old realism of Carné and Prévert, and in this story of the days following the Liberation of Paris, they trace with much of their old skill the workings of fate on a group of three ordinary people. If the symbolism of Fate is here less happy than usual, the observation is even acuter, and the realism all the more extraordinary for being entirely studio-made.

DAVID GUNSTON.

Strobes in the News

(Continued from page 144)

Johannesburg A.C.C. chose ebonite for their "Before finally deciding on the strobe pulleys. use of ebonite for the idler wheels", they write, "we carried out interesting tests to determine the effect of temperature upon them. This was done because we were wondering if a recording made in winter on the high plateau of the Transvaal would keep in step when played back in the sub-tropical heat of Durban in the summer. We raised the temperature of a pulley to 105 degrees F., when the diameter increased by four thousandths of an inch. The temperature was then lowered to minus 20 degrees F., when the pulley shrunk three thousandths of an inch from the original size. As one thousandth of an inch means only one second in 40 minutes of running time, the effect is negligible. It will also be seen that an error of an odd thousandth of an inch in turning the pulleys will not seriously affect their main purpose"

Several readers making their own strobe rollers have commented on the difficulty of drawing a neat and accurate stroboscope. Jo'burg have also sent us specimens of their very neatly drawn and photo-copied 48 and 96 spoke stroboscopes, similar to those stuck on the strobe pulley. Any reader wanting one is invited to write direct to "The Amateur Cine Club, P.O. Box 11180, Johannesburg, South Africa", who, say the President and the Hon. Sec., will be happy to send it with the good wishes of the Club. Very nice of you, Jo'burg!

Thank you!

More news from South Africa about the

"Standard Strobe": for the forthcoming Film Festival of the Photographic Society of Southern Africa, all films provided with sound-on-tape must be synchronised with the "standard strobe". In Britain, too, this strobe system is finding enthusiastic support. Richard Harrison wrote (A.C.W., Jan. 1956) "we immediately had a wheel made to the given specification, and are so satisfied that we are unlikely to change our method for some considerable time".

Larger Wheel

He has preferred to work to the larger size strobe wheel mentioned in the original Australian proposals, since this allows a commercially available 78 r.p.m. 50 cycle gramophone stroboscope (77 spokes) to be used. (Of course, it will not be working at 78 r.p.m. under the conditions of the strobe pulley). The synchronising results are the same as with the alternative smaller pulley with

the 48 spoke strobe.

Richard Harrison's strobe pulley has a convenient mounting bracket which can be clipped and screwed to the side of the tape recorder, and is finished in fine black wrinkle enamel. The spindle for the pulley is adjustable for height to permit accurate lining-up with the tape path in the recorder. The pulley itself is accurately turned in ½ inch thick paxolin sheet, with a steel centre boss to ensure accurate running. The stroboscope is stuck to the upper side of the pulley. These latter strobe pulley units are available at 40s. post paid from Richard Harrison, 16 Hawkhurst Way, New Malden, Surrey, and represent good value.

A Movie Maker's Diary

(Continued from page 172)

rule rather than the exception, and the amateur producer there has a range of suitable equipment from the Mitchell camera down.

Colleges, sponsoring the production of such films as part of the curriculum, devote plenty of time to making the best annual film for selection by the Screen Producers Guild. The award this year went to One Way Ticket to Hell, made in Los Angeles by the University of California. So good that it warranted general release as a commercial hour-long feature, the film was written, produced and directed by a member of the University, Bamlet Price.

It deals with teenage drug addiction, cost over £4,500 to make, took two years to produce (including six months spent on research) and over a hundred fellow students and friends pitched in to help. Makes some of those films seen on "Cine Holiday" seem quite insignificant, doesn't it?

24th April. Still having spasmodic stabs at

my period film and finding it pleasant not to

have to rush it through in time for a club show. Tonight we tackled three close-ups for the theatre sequence in which we wanted to show a masher type watching the proceedings on the stage below.

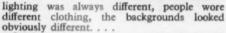
My old evening dress and a fancy silk waistcoat did the trick for our masher, who had his own home grown moustache. For a background to the theatre box, I stuck two dozen paper doilys to a plain green wall with four tiny dabs of rubber cement on each. The curtain was a brocade bedspread draped back with a dressing gown cord.

I borrowed a length of rich red velvet and stretched it tightly over a plank to form the edge of the box. Actually we required only an inch or so of this to frame the bottom of the picture. For lighting, I put three large photofloods down on the floor, so that the main illumination seemed to come from the footlights.

It all looked very effective through the viewfinder, especially the phony background wall, which set the period nicely. It will be slightly soft focus, so I'm sure the trick will come off. I only hope the doilys will!

To Camp in the Clouds

(Continued page 156)



In the end, most sequences were composed of shots taken at much the same time. Certainly the best sequences-and the ones easiest to edit-were those in which a sufficient number of shots had been taken of the same subject. In many sequences there were bad continuity lapses, rather too obviously bridged by frequent cut-away shots, and this I think is perhaps the film's weakest aspect. Cutaways may be a way out from the editor's point of view, but too much of this sort of editing confuses the audience. The story-line is lost, and the audience loses its bearings in time and place.

At this stage I began to consider the shape of the film as a whole—the final arrangement of sequences and the choice of beginning and Here again, though I tried many alternatives, the natural order of the material often decided the matter. For instance, the first shots I had taken seemed to provide a good opening, and the final shots, taken on the day of wind and rain, the best ending.

I did no further work on the film for some months, and this was probably a good thing, for I was able to go back to it with fresh eyes

and a determination to eliminate the duller bits by ruthless final editing. Of the 700ft. of film shot (excluding titles), I retained about 450ft, in the final version.

It remained only to film the titles. Their exact wording was the subject of much discussion and frequent revision. It was essential to keep them as concise as possible and to avoid telling the audience anything that might conceivably be obvious to them already-yet there were one or two things that had to be explained.

Title Backgrounds

The choice of title backgrounds also needed careful thought. It seemed to me desirable to avoid abruptly interrupting the visual continuity, and hence I superimposed the white lettering on specially filmed backgrounds which matched the neighbouring shots as closely as possible. A great variety of subject matter was used for these backgrounds, from rippling water to a close-up of the windruffled side of the tent, the main concern being always to get good colour matching. In the case of the end-title, for instance, I found it necessary to use a strong blue filter (Wratten 80 A), in shooting a suitable sky background to match the closing shot, taken on a stormy

I had no titler, and the sub-titles were set up in white felt letters on a two foot square board covered in black felt, the camera being lined-up simply by viewfinder. For the main title, however, since I required a better style of lettering, I cut one-and-a-half inch letters from thin white card and mounted them on a large glass sheet. The title was then super-imposed on a suitable cloud background. To Camp in the Clouds was completed.

Solving Tape Recording **Problems**

(Continued from page 143)

background straight through, then go back and record a commentary over it, automatically lowering the volume of the music during

passages of speech.

First you switch off the supersonic bias from the erase head, so that no erasure will take place on the second run through. Next, you adjust the small amount of supersonic bias on the recording head to drop the level of the music for laying a commentary over it. The only tape recorder incorporating this super-

imposition feature is the Celsonic.

The supersonic bias mixed with the signal at the recording head is very much less than the amount of bias normally fed to the erase head, but it is sufficient to cause partial erasure of the previously recorded track. So with the erase head switched completely off, a variable resistance control is fitted to enable the amount of bias on the recording head to be varied at will, to lower the level of the previous recording as much as may be desired at the points where the commentary is to be superimposed. With the variable control on the Celsonic, the level of the music can be lowered smoothly, and to any chosen degree from "no change" to "almost erased". The effect is just as if the recording had been done by the more difficult method of simultaneous recording of mixed music and speech.

SHOP WINDOW

The first two instalments of this index to the basic character-istics of some of the tape recorders now available appeared in our March and April issues.

our March and April issues.

REFLECTOGRAPH LS (Rudman Darlington (Electronics) Ltd., Wednesfield, Staffs.). Speeds: 3½ to 8½in. per sec., continuously adjustable by handwheel when still or running, and indicated on dial. Spools: 7in. Microphone: ribbon type, extra. Volume indicator: meter. Output: 4 watts (at impedance 15 ohms). Speaker: 10¼in. elliptical. Provision is made for feeding power supplies to a radio tuner or other equipment. Home model has rexine covered case. Weight: 57 lb. Price: £87. Educational model has steel case. Weight: 58 lb. Price: £87. A special console model in walnut cabinet is also available, price £118.

REFLECTOGRAPH RR SERIES 101 (Rudman

cabinet is also available, price £118.

REFLECTOGRAPH RR SERIES 101 (Rudman Darlington (Electronics) Ltd., address as above). Speeds: 3½ to 8½ in. per sec., adjustable as above model. Capstan motor: heavy duty synchronous with variable speed as for LS models. Spools: 7in. Microphone: ribbon type, extra. Volume Indicator: by valve voltmeter. Amplifiers: separate record and playback. Direct monitoring from the playback head during recording. Frequency response: 45—12,000 cycles ±3dB. This instrument is available with two separate outputs. Output of model RR Series 101—60 mV from the pre-amplifier. In model RR Series 101A, record amplifier is used during playback and will deliver 3 watts into 15 ohms which is fed into the built-in internal speakers, or may be used to operate an external internal speakers, or may be used to operate an external loudspeaker. Pre-amplifier as in model RR Series 101 is available for connecting to a separate power amplifier if required. Price: RR Series 101, £105 108.; RR Series 101A, £115 78. 6d.

SIMON SP2 (Simon Sound Service Ltd., 48-50 George Street, London, W.1). Speeds: 3½ and 7½in. per sec. 7in. spool, carrying 1,700ft. of thin tape, optional extra. Microphone: moving coil or ribbon type, extra. Volume indicator: magic eye. Output: 10 watts, push-pull.

Speaker: 10in. dia. (impedance 15 ohms), Frequency compensation in amplifier when speed is changed. Weight: 48 lb. Price: £78 15s.

Weight: 46 16. Price: £/8 158.

SOUNDMIRROR TP446 (Thermionic Products Ltd., Hythe, Southampton). Speeds: 7\(\frac{1}{2}\)in. per sec. on standard model. Spools: 7\(\frac{1}{2}\)in. Microphone: crystal type, extra. Volume indicator: magic eye. Output: 2 watts. Speaker: 5\(\frac{1}{2}\)in. diameter. Weight: approx. 36 lb. Price: £/74 10s. Mahogony table model (TP445) also available. Price:

669 10a.

SPECTONE MODEL 120 (Specto Ltd., Vale Road, Windsor). Table console model. Tape reproducer intended only for playing pre-recorded tapes to CCIR characteristic, no facility for recording. Incorporates modified Reflectograph tape drive mechanism, and Spectone 5-15 amplifier. Speed: 7½in. continuously variable for pitch setting. Spools: 7in. Output: 15 watts. Speaker: high quality type, separate, extra. Price: £85. Spectone model 122, as model 120 but without amplifier, for use with existing high fidelity amplifier. Price: £58.

amplifier. Price: £58.

SPECTONE STEREOPHONIC TAPE REPRODUCERS (Specto Ltd.). Three models, model 127 for use with two existing high quality amplifiers. Table console model. Price: £105, speakers extra. Model 126, console cabinet with two Spectone 5-15 amplifiers, 30 watts output. Price: £165. Model 123, contemporary cabinet with provision for transcription motor and F.M. tuner. Price: 200 gns., speakers extra. Spectone Stereophoric. Reproducers are intended for use with stress-

phonic Reproducers are intended for use with stereo-sonic tape records and single channel tape records. STERN PORTABLE (Stern Radio Ltd., 115 Fleet Street, London, E.C.4). Speeds: 3½ and 7½in. per sec. Spools: 7in. Microphone: crystal (Acos type 33-1). Volume indicator: magic eye. Output: 4 watts. Speaker: 7 x 4in. elliptical. Recorder incorporates Truvox Mk. III/TR7u tape deck and Stern's TR1/F amplifier. High level input from gram can be mixed with microphone. Weight: 35 lb. Price: £43 (or £40 with units not wired up).

VERDIK (Verdik Sales Ltd., 8 Rupert Court, Wardour Street, London, W.1). Speeds: 7½ and 3½in. per sec. Spools: 7in. Microphone: crystal. Volume indicator: magic eye. Output: 3½ watts. Speaker: 7 x 4in. elliptical. Incorporates Lane Mk. 6 Deck. Weight: 32 lb. Price: £47 5s.

VORTEXION 2A (Vortexion Ltd., 257 The Broadway, Wimbledon, London, S.W.19). Speeds: 3½ and 7½in. per sec. Spools: 3½in. (1,750ft.). Microphone: moving coil or ribbon type, extra. Volume indicator: meter. Output: 3½ watts. Speaker: 10 x 6in. elliptical. Recorder incorporates Wearite 2A tape deck. Weight: 30 lb. Price: £84.

VORTEXION B2 (Vortexion Ltd.). As above model, except that the B2 has separate record and playback heads, additional playback amplifier, permitting monitoring

and additional playback amplifier, permitting monitoring off the just-recorded track while recording. This model incorporates the Wearite 2B tape deck. Price: £79.

WALTER PLAYTIME (Walter Instruments Ltd., 27 Craven Street, London, W.C.2). A lightweight single speed recorder. For playback, the output from the recorder is fed into any available gram amplifier and speaker. For recording, the internal amplifier only is required. Spools: 5in. (600ft.). Speed: 3jin. per sec. only. Microphone: crystal. Volume indicator: magic eye. Output: sufficient for feeding into gram sockets of an amplifier or radio. Speaker: none fitted. Weight: 16 lb. Price: £27 6s. 16 lb. Price : £27 6s.

WALTER PLAYTIME PLUS (Walter Instruments Ltd.). A lightweight single speed recorder. Self contained with its own playback amplifier and speaker. Spools: 5in. (600ft.). Speed: 3 Jin. per sec. only. Microphone: crystal. Volume indicator: magic eye. Output: 1½ watts. Speaker: 5in. elliptical. Connection for external amplifier. Weight: 20 lb. Price: 36 15s.

WYNDSOR (Magnetic Recording Co., 99 Shaklewell Lane, London, E.8). Speeds: 31 and 71 in. per sec. Spools: 7in. Microphone: crystal. Volume indicator: magic eye. Output: 31 watts. Speaker: 10in. elliptical, mounted in removable lid which acts as baffle and allows and the contract of the speaker to be placed remote from recorder (e.g., near the screen for cine work). Recorder incorporates Lane Mk. 6 deck. Amplifier has mixing and monitoring facilities. Weight: 36 lb. Price: £50 8s.

In his next article in this series, Philip Jenkins deals with the recording problems about which correspondents have asked

NEWSREED

Clubs and lone workers are cordially invited to contribute news of their activities-and photographs are welcomed, too. Address on page 135.

Criticism by clubs of the Federation of Cine Societies, which was ventilated in this column recently, has brought which was ventilated in this column recently, has brought a sharp rejoinder from J. L. Bennett, a former member of the Federation's executive committee and ex-advertising manager of Cineclub. "Clubs will sit up and criticise when things go wrong," he writes, "but when, as so frequently has happened in the past, an appeal for assistance is sent out or a questionnaire circulated, a stony silence is the result."

Mr. Bennett recalls some of the efforts made by a few fellow enthusiasts to stir up interest in the face of frightening apathy. Few clubs, he states, attended meetings, answered letters or contributed news to Cineclub. He concludes: "My advice to the armchair critics is: 'get up off your trousers seats and make the F.C.S. into what you want it to be'. This certainly won't be achieved by a hard-working handful of the Executive, trying blindly guess what is required of them and subjected to illinformed criticism.

One sympathises, of course, with Mr. Bennett's point of view, for the practice of leaving the few to cater for the many is all too familiar. Yet imaginative leadership has been known to strike a spark from even the most un-promising material and we find it hard to believe that

amateur cinematographers as a class are more apathetic

than any other section of the community.

Could it be that the reason why the Federation has so far failed to weld the cine clubs into a homogeneous far failed to weld the cine clubs into a homogeneous whole is that it lacks a sufficiently strong unifying purpose? The one activity that is most likely to arouse ardour among cinematographers is film making, but this remains localised in the F.C.S. because no one has yet devised a practical way of putting it on a national group basis. The Grasshopper Group is a special case as well as being the exception which proves the rule.

All this is not to deny that the Federation is a useful and worthwhile organisation but it does, perhaps, explain why most people will continue to be preoccupied with the welfare of their own particular club, at the expense of the weirare of their own particular club, at the expense of the club movement as a whole. Meanwhile, it is pleasant to report that the criticism we published, even if it presented only one side of the case, has been followed by positive and welcome action. The results of the "Let's Make a Film" competition have been made known to the entrants; the Barnitt Cup has at last found its way into the possession of the High Wycombe F.S. and Cineclub is once again being published

Unexpected Choice of Gauge

Bristol A.C.S. held an "Any Questions" session at one of their recent meetings, when someone asked for advice on making a holiday film in Russia. This was too specialised a question for most of the members present, but all urged that no film should be wasted on the journey there and back. The inevitable query as to which gauge a beginner should use provoked some unexpected replies. An 8mm, user recommended 16mm, and a 16mm, user recommended 8mm., while a 9.5mm. enthusiast supported his own gauge only on the grounds that one learns most from trials and tribulations.

The film, Carbon Arc Projection (available from U.S.I.S.), which sets out to show the difference between a picture projected by an incandescent lamp (dull) and one projected by a high-intensity carbon-arc (brilliant) aroused a good deal of controversy. How, members demanded, could the comparison be a true one, when they were projecting the whole film with an incandescent lamp? Conversely, if they had been using a carbon-arc, how could the scenes showing the effect of incandescent lighting be genuine? Nevertheless, the film is one that Bristol recommends to other clubs. (Membership Secretary, P. Evener, 6. Talket Peed Bristol Programments of the control of th

Bristol recommends to other clubs. (Membership Secretary: R. Egarr, 76 Talbot Road, Bristol 4.)

St. James-at-Bowes F.U. have obtained permission from the local council to film the erection of their new Town Hall. They recently covered the laying of the foundation stone, and plan to follow this up with various shots of building operations and of the opening ceremony. One of the unit's members, John Spooner, gained a four star award in the Ten Best competition for his 9.5mm. production. Serving in the dir, and his friends hope that production, Spring in the Air, and his friends hope that

his current efforts will bring him an Oscar next year. Plans are being discussed for the presentation of the 1955

Plans are being discussed for the presentation of the 1955 winners in October. (Secretary: R. Easton, Arcadian Gardens, High Road, Wood Green, London, N.22.)

Tunbridge Wells A.F.U. have started work on their new film, Moment of Vision. It took them a long time to think of that title and they suggest that A.C.W. might help by printing lists of titles (unused) from time to time. But since a title must have some reference to the subject, and subjects are legion, this seems a tall order. Alternatively, they would like to be put in touch with someone who can think of titles for existing scripts. The unit will be taking part in the Tunbridge Wells Hobbies Exhibition again this year. Apart from a show of club films, there will again this year. Apart from a show of club mins, there was be a demonstration shooting session; the latter is to be strictly idealised—no bad language or blown fuses! (Secretary: A. F. Beecher, 6 Oakfield Court Road, Tunbridge Wells, Kent.)

88 Film Group have received a cheque for £50 from the Association to Aid Backward Children as a contribu-

tion towards the production of their charity appeal film, tion towards the production of their charity appeal film, Future Imperfect. The group is planning research in high fidelity colour reproduction work with especial regard to medico-surgical photography. Other members will shortly start work on a symbolic drama, entitled Twelve Socks a Lifetime, while the production of another sound film for charity is also in view. (Secretary: Miss J. Segal, 67 Cranhurst Road, London, N.W.2.)

16,000 Exposures

Crawford A.C.U. have made the 16,000th and last exposure for their animated film, Rocket Away. Preparations for adding sound (on tape) are well advanced. Every

tions for adding sound (on tape) are well advanced. Every ticket has been sold for the premiere performance in a hall seating 200. Work on Rocket Away, which concerns an attack on the Earth by Martian invaders, has been going on at intervals since June 1954. The complete film will run for about 13 minutes. (Secretary: John Parry, 1 Hill View Crescent, Hlford, Essex.)

Sutton and District C.S. annual competition for members' films produced two surprises. There were no 9.5mm. entries, whereas last year half the entries were on that gauge, and the winning film, which depicted a holiday on the Broads, was the only entry not in colour. At a recent meeting members scripted and shot a complete 50ft, film in 24 hours. The story was based on a news item, For the meeting memoers scripted and shot a complete soft, film in 24 hours. The story was based on a news item, picked out of the evening paper. (Secretary: F. W. Platell, 76 Church Hill Road, Cheam, Surrey.)

Astral C.C. is producing a thriller which, although originally derived from a factual situation, evolved during the accircing stage into competing cuits different Con-

originally derived from a factual situation, evolved during the scripting stage into something quite different. Considerable help has been given by a local amateur dramatic society, the Almanack Players, which provided all the leading actors. (Publicity Officer: R. E. Martin, 14 Beckenham Road, Beckenham, Kent.)

Newcastle and District A.C.A. have completed the series of weekly meetings they hold during the winter season and will now get together once a month until October. A recent screening of Intolerance demonstrated yet again that Griffith's epic still stands up well after 40 years and can still teach amateurs quite a lot about cutting

yet again that Griffith's epic still stands up well after 40 years and can still teach amateur quite a lot about cutting silent films—as well as giving them a lesson in how not to use subtitles! (Secretary: George Cummin, 143 Bayswater Road, Newcastle-upon-Tyne 2.)

Liverpool A.P.A. (Cine Group) started a course of lectures and demonstrations on Cinematography for Beginners after their screening of the Ten Best last October brought them an influx of new members. These have been well attended and well received, and the committee is glowing with pride. Despite impromptu presentation, a recent evening devoted to old time films proved popular and a more polished edition is being planned as a Christmas social this year. (Secretary: Mrs. Mary C. Stevenson, 52 Andrews Lane, Formby.)

Hounslow P.S. (Cine Section) are making a series of one-minute films. The idea, suggested by President Dr. H. Mandiwall, is that each member will submit an idea and will be in sole charge of production when it is shot

and will be in sole charge of production when it is shot and edited. The Society participated in a recent Hobbies and Handicrafts exhibition organised by the Rotary Club

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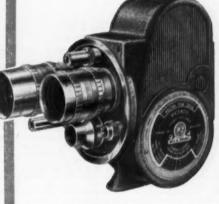
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of Hounslow. Their contribution consisted of an exhibition of equipment and a series of film shows which were tion of equipment and a series of film shows which were attended by about 1,400 people. The secretary writes: "I was amazed at the enthusiasm shown. Many people I spoke to told me that, after seeing amateur films on TV, they had not thought them so very good but now, having seen them well presented, they had revised their opinion." Regular silent film shows for the local Hard of Hearing group have been resumed. (Secretary: G. C. Hannsy, 167 Ellerman Avenue, Twickenham.)

Viking F.U. have suffered a set-back in the production of Gentlemen's Excuse Me. After a full week-end's filming, including a short but fairly complicated montage sequence, they discovered that their practically new vin less was

they discovered that their practically new lin. lens was loose in its mount. When the film came back from proloose in its mount. When the film came back from processing it was found that all the shots wandered in and out of focus. Work is now proceeding apace with a borrowed lens. Viking's ambitious musical film, Little Red Riding Hood, had its premiere at the Grasshoppers Group's film show on 7th April; it was introduced by John Willcocks one of the leading players. (Secretary: Richard Hodkin, The Grange, Lidlington, Beds.)

Visitor from Down Under

Planet F.S. are pressing on with production, encouraged by the news that their last film, The Root of all Evil, gained a four star award in the Ten Best competition and was runner up for the Barnitt Cup in the Federation contest. A recent club evening was devoted to screening a first rough cut of the wolf cub film, Open your Eyes, attended by two representatives from Scout H.Q. and the proud parents of John Muggeridge, the juvenile star of the picture. The visitors were most enthusiastic but some of the club experts pointed out one or two continuity errors

which are being corrected before matching in the sound track, which carries effects and commentary. A chance phone call from an Australian visitor, Bob Blomfield, to Secretary H. W. Denton brought him the loan of editing and projection equipment. If Bob should see this note perhaps he will make contact with the club again as they have something of interest to send on to him.

again as they have something of interest to send on to him. Planet recently held a joint meeting with Potters Bar C.S. and were invited to select the best film made by the latter on a set theme, "the morning cup of tea". Winner was James Wood's That Fixed Him.

The club recently took part in a special amateur cine exhibition at Church House, Southgate, when they screened typical examples of holiday and experimental films which beginners could reasonably expect to make with a minimum of equipment and outlest (Secretary).

with a minimum of equipment and outlay. (Secretary: H. W. Denton, 215 Chase Road, Southgate, N.14.)

Kingston and District C.C. find that sound is playing an increasing part in the club's activities. At a recent meeting, members listened to a specially composed music track which the Grasshopper Group used in the pixilated film Bride and Groom. This was played during a lecture by

John Daborn on the technique of pixilation.

During the evening, members also saw the newly completed advertising film, The Amazing Rotoscythe, which the club made for the manufacturers of a motorised lawnmower. This film, which is being shown to the public at Harrod's ironmongery department, is a s.o.f. production with a commentary by Frank Phillips. The club is planning a publicity film, also s.o.f., for production this summer. (Publicity Officer: Mrs. E. Smithson, 127 Rydens Road, Walton-on-Thames, Surrey.)

They Claim a Record

The Grasshopper Group claims a record—they have made two films, Two's Company and The Battle of Wangapore, and won an Oscar with each. The Grasshoppers also claim to be the first amateur group to hold a pressalso claim to be the first amateur group to hold a press-cum-trade show. A private screening of productions by units and members of the Group was given recently to representatives of Press, film libraries and other interested organisations. The audience included Lorenza Mazzetti, Denys Davis, Tom Hutchinson, and representatives of the British Film Institute, Contemporary Films, Critic's Choice, the Federation of Cine Societies, Film (Warsaw), Films and Filming, Holborn Film Society, Immedia, Look and Listen, the National Film Theatre, Peak Film Pro-ductions, Picturegoer, Tele-Productions, Wallace Heaton and Wigmore Films. The show was deliberately, planned on a small scale, though a large display of material relating on a small scale, though a large display of material relating to the films screened was on view. But the success of the experiment was immediate. Quite apart from the enthusism and interest aroused in many among the influential audience, requests for stills and publicity material were

made by several magazine representatives, the Group was put in touch with their opposite numbers in France, one film library expressed the hope that they could start an amateur section with a nucleus of Grasshopper material (negotiations are at present in progress), another agreed the films deserved commercial release, and Bob Godfrey's the mins deserved commercial release, and Bob Godfrey's Watch the Birdie may soon be presented at the National Film Theatre during a public programme. Watch the Birdie and The Big Parade—another of Godfrey's cartoons—have both been presented by the Goons in their television programme Idiots' Weekly, and won praise from the national critics.

the national critics.

The Group's library is also feeling the gratifying effects of the show. A public show of the same programme will be held later this year. Incidentally, members had so taken to heart Denys Davis's frequent insistence that every show should start on time that punctuality was ensured at the special screening. But Grasshopers could hardly refrain from a few smug chirrups when A.C.W.'s celebrated diarist walked in ten minutes late.

The Group's first seesan of programmes of cartoon and

The Group's first season of programmes of cartoon and experimental shorts is now over. Member Richard Hodkin introduced his musical fantasy Little Red Riding Hood at the last meeting. The Group magazine, enlarged and illustrated (with cartoons needless to say), continues to flourish and membership is still increasing rapidly. (Secretary: Mrs. J. Clark, 1 Maud Crescent, North (Secretary: Mr Watford, Herts.)

Club Film at Local Cinema

Potters Bar C.S. saw their colour film, On My Honour, on the screen of a local cinema when it was officially handed over to the Barnet, Potters Bar and District Boy Scouts Association who sponsored the production. An audience of 900 attended the show and a 1,000 watt Ampro projector, positioned in the circle, filled the screen quite comfortably with a clear picture. The film (800ft.) deals with all kinds of scouting activities

The film (800ft.) deals with all kinds of scouting activities and has a slender story to provide a continuity link. A copy has been forwarded to the International Headquarters of the Boy Scout movement who are considering distribution through their library. (Secretary: P. N. Johnson, 4 Oakroyd Avenue, Potters Bar, Middx.)

Wimbledon C.C. have just completed a successful winter season. High spots included a visit by Kingston C.C., a screening of M. Hulot's Holiday and a talk by Percy Harris on colour and the cinema. Members have also seen Know Your Borough a 16mm. Kodachrome film made by the club for the Wimbledon Borough Council. The 8mm, accion of the club is gradually eaging strength The 8mm, section of the club is gradually gaining strength and there are now 12 members using this gauge. During a recent visit to South Africa the club secretary, Dorothy Sheppard, visited the Cape Town C.S. (Secretary: Dorothy Sheppard, 35 Denmark Avenue, Wimbledon, S.W.19.1

S.W.19.)

Norwich C.S. recently filmed and recorded a wedding for the members of the U.S.A.F. When completed the film will be sent to America for the benefit of relatives unable to attend the ceremony. The club claims to have discovered a novel method of scripting which will overcome the inconvenience caused by actors leaving the club while the film is in production. They hope now to be able to finish a film, entitled Harry, which has been on the shelf due to the absence of its chief character. Unfortunately, however, they do not disclose what their novel method is. (Secretary: W. Dawson Robertson, 5 Essex Street, Norwich.)

Coventy F.P.U. are hard at work on their 16mm.

Street, Norwich.)

Coventry F.P.U. are hard at work on their 16mm. monochrome production, A Day Remembered. One novelty it contains is a tracking shot taken by a cameraman on roller skates—they do not recommend this method for general adoption. A competition for members' personal films is being held for the first time this year and a shield has been awarded by Ken Griffith, a member of the committee; this was won by the club's chairman, J. B. Brandrick for his holiday film, If You Knew Susse.

A recent public showing of club films attracted an audience of 250. In preparation is an ambitious subject called The Very Idea, preparation is an ambitious subject.

called The Very Idea, part of which is set in ancient Egypt. Reference books are being combed and the wardrobe department is getting busy. (Chairman: J. B. Brandrick, 429 Charter Avenue, Coventry.)

Secret of Longevity

Dundee C.S. celebrated their 25th anniversary with a dinner at which the principal guests were Mr. Ivor Smith, Chairman of the I.A.C. and Mr. Frank Marshall, Chairman of the S.A.A.C.



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In proposing the toast of the Society Mr. Smith complimented the Society on its achievements and compared it with those "mushroom" clubs whose existence was brief generally on account of a rapid loss of interest after an initial burst of enthusiasm. He suggested that the secret of long life in cine clubs was the ability to attract and hold the interest of strong individualists who could contribute much to the vitality of the Society as a whole. It was nevertheless essential that there should be no lack of group activities and there was ample scope for the making of films by societies and clubs. He referred to the lack of good amateur story films and expressed the view that many club productions and consequently the interest of the members fell down because they were over ambitious. A story film to be produced by a club should be kept within the limits of the club's resources as to cast and location.

Replying Mr. J. Clifford Todd, founder member of the Society, emphasised the part which it might play in the life of the community if only in recording events of importance in its history and physical changes in its surroundings. Mr. H. B. Beveridge, Vice-Chairman of the Society proposed "Amateur Films and Film-Makers" and emphasised the value of the stimulus provided by the competitions organised by the I.A.C., S.A.A.C. and A.C.W. The work produced by other film-makers which the Society was able to hear about and see because of these competitions was always worth seeing for the incentive to emulate or the warning of what to avoid. (Secretary:

W. S. McCulloch, 11 Margaret Crescent, Broughty Ferry.) Cheltenham F.U. (formerly Cheltenham A.C.S.) is becoming a very active group. Members have completed their first 8mm. film, The Aeromodellers, and have started work on a colour picture, Lochampton—Sketches of a Willage. Two scripts for story films are in preparation. (Secretary: Paul Briggs, 65 St. George's Place, Chelten-

West London F.U. have suffered a heavy loss in the widen death of their Chairman, Mr. A. F. Shave—a loss which many amateurs outside the Unit will feel, for Mr. Shave had been a stalwart of the amateur film movement for more than twenty years and was always most generous in the assistance and encouragement he gave to fellow enthusiasts. As Tom Honnor, Syllabus Sec. of the Unit, points out, his door was always open to them. Fred Shave, who had been Secretary and lately Chairman of the Group, "virtually was the West London F.U., and as his health declined, so the group seemed to decline". They have saluted his memory with the printed legend: "Founded in 1935 by the late A. F. Shave" on their new notepaper.

The Unit now has no meeting place or studio, so cannot take any more members, but have been able to get started again and have a number of productions lined up. They are re-shooting one of their films, have two 8mm. films on the stocks and a script is in preparation for a 16mm. sound-on-disc thriller. One member has recently acquired a G.B.-Bell & Howell 624 projector. (Secretary: L. V. Goff, 17 Benbow Court, Sycamore Gardens, Hammersmith, W.6.)

New Clubs

Kenya C.S. has come into being because members of the cine section of the local branch of the R.P.S. felt that they could run their own affairs to greater advantage. Meetings are held twice a month and membership has rapidly increased from 10 to more than 50. The script for a group production has already been written and members offer their help to any cine clubs in the United Kingdom requiring background shots of Kenya. The number of cine cameras in use in Kenya is high in relation to the total population, writes the Hon. Sec., largely because of the absence of organised entertainment. (Secretary: G. C. Thomas, P.O. Box 591, Nairobi.)

Derby 8mm. M.P.C. has been formed to enable members to meet fellow enthusiasts and see each others.

Derby 8mm. M.P.C. has been formed to enable members to meet fellow enthusiasts and see each others films. Meetings are held on the first Friday of each month and there is no subscription. Applicants for membership must first submit an 8mm. film of their own making for scrutiny. (Secretary: Sam Heath, 16 Old Hall Avenue, Alvaston, Derby.)

Elmore Green High School F.U. work with all the sub-standard gauges and get a lot of fun out of it. They have no production news to report as yet but say that they have experimented quite a lot with projection angles, adding frankly "we once nearly dropped a Bell & Howell 601 from a high balcony". (Secretary: John Oakley, Elmore Green High School, Bloxwich, Walsall, Staffs.)

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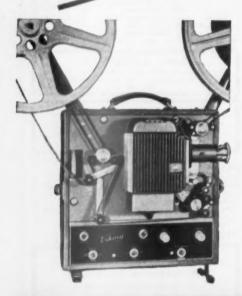
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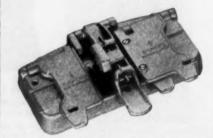


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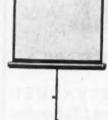
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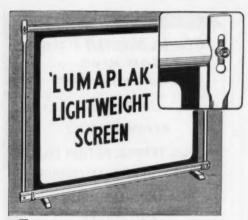
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